

PAINTINGS FROM THE SAMUEL H · KRESS COLLECTION

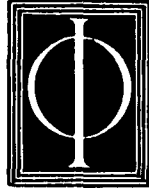


ITALIAN PAINTINGS

SIXTEENTH TO EIGHTEENTH CENTURY

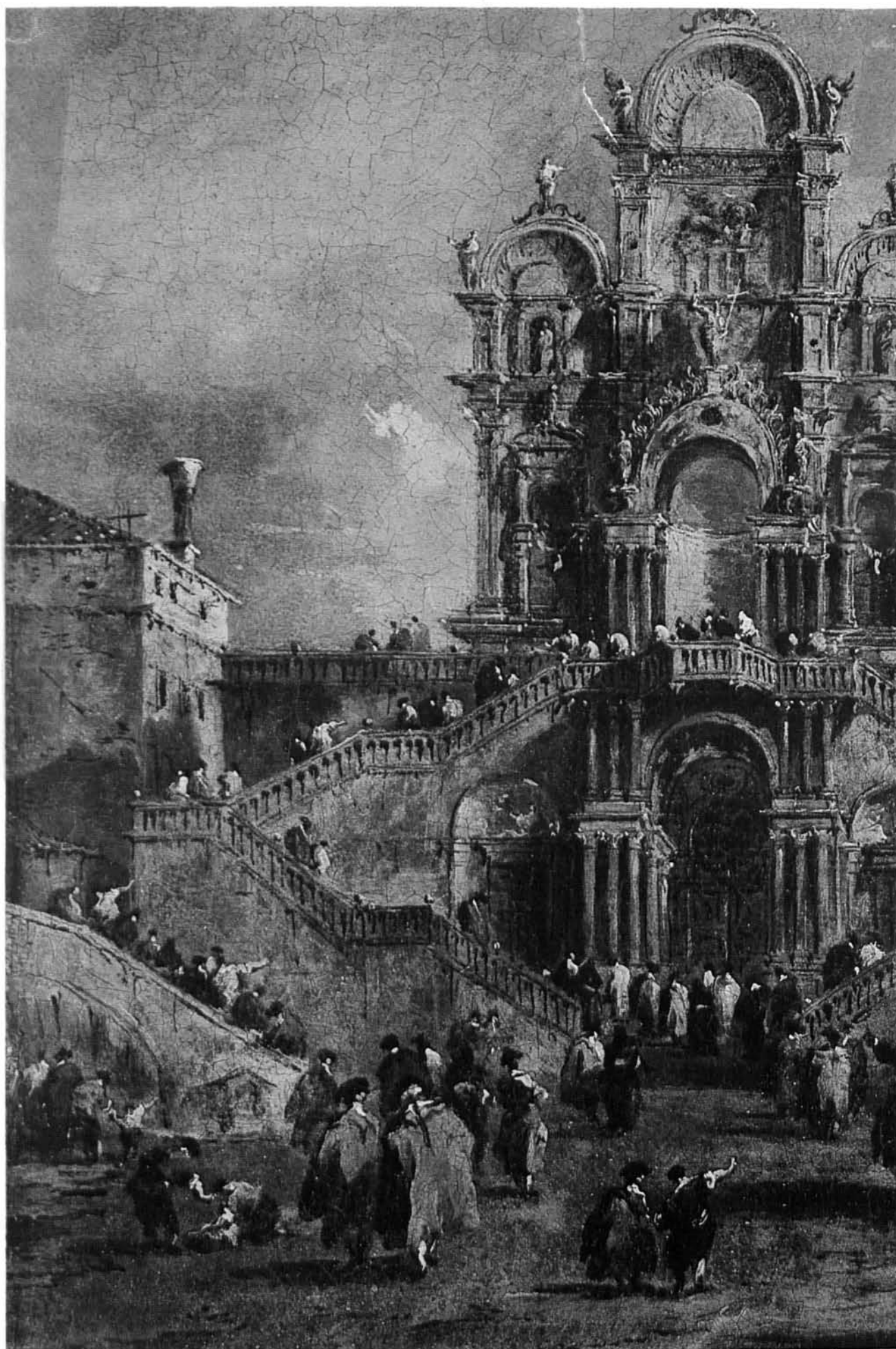
CATALOGUE BY FERN RUSK SHAPLEY · PHAIDON

COMPLETE CATALOGUE
OF THE
SAMUEL H · KRESS COLLECTION



ITALIAN PAINTINGS
XVI-XVIII CENTURY

BY
FERN RUSK SHAPLEY



Francesco Guardi: *Campo San Zanipolo* (K 262). Detail from Fig. 330. Washington, D.C.

PAINTINGS

FROM THE SAMUEL H · KRESS COLLECTION



ITALIAN SCHOOLS
XVI-XVIII CENTURY



BY FERN RUSK SHAPLEY

PUBLISHED BY THE PHAIDON PRESS
FOR THE SAMUEL H · KRESS FOUNDATION

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1973

PHAIDON PUBLISHERS INC • NEW YORK

DISTRIBUTORS IN THE UNITED STATES: PRAEGER PUBLISHERS INC

111 FOURTH AVENUE • NEW YORK • N.Y. 10003

LIBRARY OF CONGRESS CATALOG CARD NUMBER: 66-69203

ISBN 0 7148 1547 0

MADE IN GREAT BRITAIN

TEXT PRINTED BY THE ABERDEEN UNIVERSITY PRESS • ABERDEEN

ILLUSTRATIONS PRINTED BY GRAPHISCHE BETRIEBE CO-OP • BASLE

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INTRODUCTORY NOTE

THE large number of Italian paintings (nearly 1200) in the Kress Collection has made it a matter of practical convenience to catalogue them in three volumes. While the division among these volumes has been determined primarily by the dates of the paintings, stylistic continuity has to some extent involved the sacrifice of chronological sequence.

The first volume¹ is designed to include the older paintings, beginning with the Medieval thirteenth century and extending down to the fulfillment of the realistic objectives of the Early Renaissance, a process which went on later in some schools than in others. Thus paintings which continue to represent the Early Renaissance traditions of Florence, Siena, and Ferrara through the second half of the fifteenth century are included in the first volume, while the Bellini and Vivarini groups of the same period are postponed to the second volume because their Venetian usages, particularly of color as conveyor of mood, were carried on unbroken to full development in the High Renaissance. A similar postponement is that of Umbrian paintings which show the special preoccupation with light without which the spatial structure of later Umbrian painting is unintelligible.

The second volume² is devoted chiefly to paintings of the sixteenth century but includes also those stylistically precocious productions of the second half of the fifteenth century, especially in the Venetian and Umbrian Schools, which are omitted from the first volume. At the same time, a very considerable number of paintings of the sixteenth century, notably the Tintoretto group, are postponed from the already oversized second volume on grounds of their advanced Mannerist tendencies.

The present volume, the third and last in the series, catalogues chiefly the paintings dating from the seventeenth and eighteenth centuries. That it also accommodates many sixteenth-century paintings left over from the second volume reflects the tendency of the Kress Collection to concentrate on periods antedating the seventeenth century.

Unique to the present volume are addenda to the first and second volumes and cumulative indexes of all the Italian paintings in the Kress Collection. The addenda are chiefly devoted to especially significant observations that have been published recently concerning paintings catalogued in the first and second volumes. The cumulative indexes, like the indexes in the earlier volumes, fall under six headings: *Index of Changes of Attribution*, *Iconographical Index*, *Index of Previous Owners*, *Numerical Index*, *Index of Places*, and *Index of Artists*. In consulting the addenda and especially the cumulative indexes, the reader should note that since volume numbers are not indicated on the title pages, 'Vol. I' is to be understood as referring to the book bearing the subtitle *XIII-XV Century*, while 'Vol. II' refers to the one bearing the subtitle *XV-XVI Century* and 'Vol. III' refers to the present book.

The order in which the catalogue entries are arranged in each volume has resulted from considerations of the style as well as the chronology of the artists. Each artist is accorded a brief biographical note, his paintings are catalogued in approximately chronological sequence, and their titles are preceded by the Kress inventory numbers. Following each title is noted the present location of the

1. Fern Rusk Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII-XV Century*, Phaidon Press, London, 1966.

2. *Idem*, *Paintings from the Samuel H. Kress Collection: Italian Schools, XV-XVI Century*, Phaidon Press, London, 1968.

picture (with accession number and date of acquisition), the support on which it is painted, and its measurements (height first, width second). Legible inscriptions are quoted and their sources are cited or translations offered. Then follows the summary condition report as provided by the Kress Foundation's conservator, Professor Mario Modestini.

As a rule, attribution and dating are the first topics in the commentary. Pertinent historical data, such as the original association of the painting with others in an altarpiece, are discussed. But although saints and other personages in a picture are identified where possible, descriptions of composition are omitted since each painting is reproduced.

In the section headed *Provenance* the peregrinations of the painting are traced in all available detail. Dealers as well as collectors (and it has not always been possible to differentiate) are included chronologically. To help verify the chronological order, dated exhibitions in which the painting has appeared are cited immediately following the designation of the owner-lender.

The section headed *References* is self-explanatory. The citations there of my sources of information and advice¹ will be accepted, I hope, in lieu of detailed acknowledgments in this introductory note. What cannot be omitted here is an expression of gratitude to the staff of the Samuel H. Kress Foundation and the staff of the National Gallery of Art.

The New York office of the Kress Foundation, headed by Miss Mary Davis, Vice President of the Foundation, has facilitated my work in every possible way, especially in my use of the Foundation archives, which contain documentary photographs, laboratory reports, and other material collected by members of the staff in their study of the paintings.

J. Carter Brown, Director of the National Gallery of Art, and all members of the staff have made my working atmosphere at the National Gallery as nearly as possible ideal, lessening no whit the sympathetic cooperation which I enjoyed before my retirement from the staff and during my preparation of volumes I and II of this catalogue. Curatorial files and photographic archives have been accessible to me at all times and the librarians have been tireless and even indulgent in meeting my requests for books, many of which have had to be borrowed from other libraries. Finally, I am especially indebted to Miss Anna Voris, Museum Curator, who has not only prepared the various indexes but has assisted me throughout.

FERN RUSK SHAPLEY

1. Undated manuscript opinions cited in this section were generally given near the time the painting entered the Kress Collection. Not noted in the pages of the catalogue is the assistance of my daughter Dora Shapley van Wijk, especially in deciphering and translating inscriptions, and of my daughter Ellen Shapley Fish in certain research problems and in reading proof. Nor are the numerous instances identified in which the catalogue has benefited from the encyclopedic knowledge and wise counsel of my husband, John Shapley.

SIENESE, GENOESE, AND FLORENTINE SCHOOLS

XVI CENTURY

DOMENICO BECCAFUMI

Domenico di Giacomo di Pace, called Beccafumi, from the name of his protector. Sieneese School. Born c. 1485; died 1551. He was influenced by Pacchiarotto, Fra Bartolommeo, Sodoma, Raphael, and Michelangelo; but he developed his own peculiar brand of Mannerism, characterized by remarkable luministic effects. He was active as architect, sculptor, and mosaicist, as well as painter.

K1203 : Figure 1

A VISION OF ST. CATHERINE

K1232 : Figure 2

THE BAPTISM OF CHRIST

Tulsa, Okla., Philbrook Art Center (3365 and 3367), since 1953.¹ Wood. Each, $9\frac{1}{2} \times 15$ in. (24.1×38.1 cm.). K1203, good condition; K1232, fair condition, slightly abraded throughout.

With three panels of similar dimensions (*St. Bernardine Preaching*, formerly in the collection of Dr. Alfred Scharf, London;² and *St. Dominic Burning the Books of the Heretics* and the *Martyrdom of St. Sigismund's Family*, both in the Museum of Fine Arts, Boston), K1203 and K1232 were recognized a few years ago as answering Vasari's description³ of the predella of Beccafumi's altarpiece of the *Marriage of St. Catherine* painted in 1528.⁴ The large main panel of the altarpiece, which was transferred in 1822 from Santo Spirito, Siena, to the Chigi-Saricini Collection in the same city, is more conservative in style than K1203 and K1232; for it was in his paintings of small format that Beccafumi gave free rein to his use of brilliant brushwork and luministic effects. The vision illustrated in K1203 is that of Christ offering St. Catherine of Siena a crown of roses and a crown of thorns: she chooses the latter.

Provenance: Church of Santo Spirito, Siena (dispersed by 1822). Manzi, Siena. Contini Bonacossi, Florence. Kress

acquisition, 1939 – exhibited, after entering the Philbrook Art Center: 'The Age of Vasari,' University of Notre Dame, Notre Dame, Ind., Feb. 22–Mar. 31, 1970; State University of New York, Binghamton, N.Y., Apr. 12–May 10, 1970, nos. P2, P3 of catalogue by M. Milkovich, as Beccafumi.

References: (1) Catalogue by W. E. Suida, 1953, pp. 36, 38, as Beccafumi. (2) Reproduced by B. Berenson (*Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, vol. III, 1968, fig. 1585), who (*ibid.*, vol. I, p. 38) attributes K1203 and K1232 to Beccafumi, connecting them with the Chigi-Saricini altarpiece. (3) Vasari, *Le Vite*, Milanesi ed., vol. V, 1880, p. 637. (4) This identification (already suggested in ms. opinion by R. Longhi) was published by D. Sanminiatielli (in *Connoisseur*, vol. CXXXVIII, 1956, pp. 156 f.), who later (*Domenico Beccafumi*, 1967, pp. 100 f.) concluded that the two panels in Boston are copies. K1203 and K1232 had been attributed in the 1930's to Beccafumi by Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (see also note 1, above), and A. Venturi (in ms. opinions). See also P. du Colombier (in *Connaissance des Arts*, Apr. 1964, p. 92), M. Laclotte (in *Revue du Louvre*, vol. XVI, 1966, p. 245 n. 7), and Berenson (pp. 34, 38 of *op. cit.* in note 2, above). Sanminiatielli states that the size of each of the five panels is $9\frac{1}{2} \times 15$ in. (i.e. 24.1×38.1 cm.), which is actually the size of K1203 and K1232. However, the Boston panels measure 26×37.5 cm. each and the London panel 31.7×41.9 cm. This last panel has a painted frame all around, which has unfortunately been cropped in the reproduction in *Connoisseur*. The other panels probably had such frames originally (a strip is preserved at the bottoms of the Boston panels); the frames' having been cut off would account for the present discrepancies in size among the five panels. B. Suida Manning (in *Archivo Español de Arte*, vol. XXIV, no. 95, 1951, p. 204) cites K1232 in noting the influence of Italian painting on El Greco's luministic representation of celestial apparitions. A. Contini Bonacossi has kindly called my attention to the close similarity between K1232 and Beccafumi's larger *Baptism of Christ*, no. 344 in the Siena Pinacoteca, from the Convent of Monte Oliveto Maggiore.

DOMENICO BECCAFUMI

K1194: Figure 3

THE HOLY FAMILY WITH ANGELS. Washington, D.C., National Gallery of Art (529), since 1941.¹ Wood. 32 × 24½ in. (81.3 × 61.6 cm.). Very good condition.

Because of its remarkably fluid technique and very sketchy effect, K1194 is dated in Beccafumi's most mature period, about 1545/50.² It is probably more than a decade later therefore than the *Holy Family* in the Horne Museum, Florence, with which it is sometimes compared, and a few years later than even the *Nativity* in the Siena Pinacoteca. In technique, composition, and probable dating, a close parallel to K1194 is the *Holy Family* now in the Art Museum at Princeton University.³

Provenance: Cav. Enrico Marinucci, Rome. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) *Preliminary Catalogue*, 1941, p. 18, as Beccafumi. (2) K1194 has been attributed to Beccafumi by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions); M. Gibellino-Krasceninnicowa (in *Critica d'Arte*, Dec. 1936, p. 282, dating it c. 1541-42); B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 38); D. Sanminiatielli (in *Burlington Magazine*, vol. xcvi, 1955, p. 40, and *Domenico Beccafumi*, 1967, pp. 121 f., dating it, because of its sketchy technique, as one of his last easel paintings). (3) For the Princeton painting see D. Sanminiatielli, *Domenico Beccafumi*, 1967, p. 121, fig. 77; and P. W. Richelson, in *Record of the Art Museum*, Princeton University, vol. xxvi, 1967, pp. 59 ff.

DOMENICO BECCAFUMI

K559: Figure 4

THE NATIVITY. Allentown, Pa., Allentown Art Museum (60.25.KB), since 1960.¹ Wood. 19½ × 12½ in. (48.6 × 31.7 cm.). Fairly good condition; few abrasions in shadows.

Like the *Holy Family* (K1194; Fig. 4) in the National Gallery of Art, K559 belongs to Beccafumi's late period, around 1545/50, and recalls in its sketchy technique the artist's tempera sketches on paper.²

Provenance: R. Langton Douglas, London. Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1939 – exhibited: Museum of Fine Arts, Houston, Tex., 1953-54.³

References: (1) Catalogue by F. R. Shapley, 1960, p. 70, as Beccafumi. (2) K559 has been attributed to Beccafumi by

B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 34, and earlier editions) and D. Sanminiatielli (in *Burlington Magazine*, vol. xcvi, 1955, p. 40; and *Domenico Beccafumi*, 1967, p. 120, dating it in the second half of the fifth decade; for reproductions of the tempera drawings see especially figs. 10-12 in the *Burlington Magazine* article). Only J. Judey (*Domenico Beccafumi*, 1932, p. 122) seems to have questioned the attribution to Beccafumi, suggesting that K559 might be a copy or a much repainted original. (3) Catalogue by W. E. Suida, 1953, pl. 10, as Beccafumi.

Attributed to DOMENICO BECCAFUMI

K1932: Figure 5

VENUS AND CUPID WITH VULCAN. New Orleans, La., Isaac Delgado Museum of Art (61.73), since 1953.¹ Wood. 50¾ × 38 in. (128 × 96.5 cm.). Poor condition; abraded throughout; cleaned 1953.

The attribution to Beccafumi,² about 1530, is based largely on the luministic treatment of the scenes in the background: Vulcan at his forge, with Mercury, and diabolic scenes among the rocks and caves above. These background scenes find stylistic parallels in Beccafumi's *Christ in Limbo* (Accademia, Siena) and *St. Michael Combating Lucifer* (Church of the Carmine, Siena). But the foreground setting, the plant growth and the animals, is more suggestive of North Italian work, while the Venus is a derivation from Leonardo's *Leda*. Birds in K1932 have been identified as a swallow, on a branch at upper right; a flying goldfinch, below this; a stilt, the large bird on the ground at right; a blackbird, nearby; and two more goldfinches, on the ground, one at the left, below Cupid, and one at the right of Venus' left foot.³ Jasmine entwines the tree trunk and the body of Venus.

About half a century later Palma Giovane signed a painting of the same subject now in the Cassel Gemäldegalerie. There Venus with Cupid reclines in a richly draped foreground, while Vulcan with two helpers toils at his forge in the left background.⁴

Provenance: Count Ambrozy Migazzy, Hungary. American Private Collection, as Leonardo. E. and A. Silberman Galleries, New York – exhibited: 'Leonardo da Vinci Loan Exhibition,' Los Angeles County Museum, Los Angeles, Calif., June 3-July 1, 1949, no. 69 of catalogue by W. E. Suida, as Beccafumi. Kress acquisition, 1952.

References: (1) Catalogue by W. E. Suida, 1953, p. 32, and by P. Wescher, 1966, p. 34, as Beccafumi. (2) The attribution to Beccafumi was made by Suida (see under *Provenance* and note 1, above). D. Sanminiatielli (in *Burlington Magazine*, vol. xcix, 1957, p. 402 n. 7) thinks an attribution to

Pacchia preferable, if indeed the painting is Sieneese. Later Sanminiatielli (*Domenico Beccafumi*, 1967, p. 172) suggests Gerolamo Genga as the more likely painter of K1932. (3) H. Friedmann (in letter of Feb. 26, 1970) confirms these identifications. (4) The Cassel painting was kindly called to my attention by Dr. Friedmann.

SIENESE SCHOOL, Early XVI Century

K1057: Figure 6

APOLLO AND MARSYAS. Washington, D.C., National Gallery of Art (443), since 1941.¹ Wood. 22×46½ in. (56×117.2 cm.). Good condition; few minor restorations.

Attributed by some critics to the Florentine School, with the possibility of its being by Piero di Cosimo, K1057 is usually classed as Sieneese: Beccafumi, Sodoma, Peruzzi, and Neroni are among the Sieneese artists suggested.² There are echoes of Sodoma throughout the picture, such as are to be expected in Sodoma's son-in-law, Neroni, and in Neroni's master, Peruzzi. For the drawing of the figures and the treatment of the fluttering drapery and the trees good parallels are offered by the allegorical paintings *Confidence* and *Chastity* in the Victoria and Albert Museum, London, a pair which has been attributed to Beccafumi and more plausibly to Bartolommeo Neroni.³ The frieze compositions that Peruzzi introduced into his decorations in the Farnesina, Rome (finished in 1512), especially recommend this Sieneese master as the composer of K1057, while such a painting as the *Madonna with Two Saints and a Donor*, which Peruzzi painted only four years later, in Santa Maria della Pace, Rome, offers much closer parallels for the Raphaelesque flavor of the figure style in K1057, which may well date from this period, about 1515/16. It has been noted that K1057 may have been painted for Agostino Chigi, for whom Raphael was decorating one of the chapels in Santa Maria della Pace about 1512 and for whom the Farnesina was decorated: a clue is furnished by the yellow (gold) and red designs (the heraldic colors of Agostino Chigi) so boldly displayed on the bagpipe in K1057.⁴ A possible source for the composition of K1057 has been pointed out in two woodcuts from the 1501 edition of Ovid's *Metamorphoses*, and two related engravings by Benedetto Montagna.⁵ These illustrate both of Apollo's contests, one with Pan, the other with Marsyas. The woodcut of the Apollo and Marsyas contest includes Athena, who, as in K1057, looks at her reflection in the pool as she puffs out her cheeks to play on the pipes she invented.

Provenance: John Francis Austen, Capel Manor, Horsmonden, Kent (sold, Christie's, London, July 10, 1931, no. 47, as Cariani; bought for the St. Lucas Gallery, Vienna).⁶ Contini Bonacossi, Florence. Kress acquisition, 1936.

References: (1) *Preliminary Catalogue*, 1941, pp. 65 f., as Florentine School, c. 1540. (2) K1057 has been attributed to Beccafumi by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and W. E. Suida (in ms. opinions); to Sodoma by Suida (in later ms. opinion); and to Piero di Cosimo by A. Venturi (in ms. opinion) and B. Berenson (tentatively, *Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 177). M. Bacci (*Piero di Cosimo*, 1966, p. 131) notes that Longhi has (orally) suggested Peruzzi. F. Zeri also (in letter of Jan. 22, 1950) suggests Peruzzi, or a close follower; while P. Pouncey (in opinion of May 26, 1958) suggests Archangelo Salimbeni or Neroni. (3) See J. Pope-Hennessy, in *Burlington Magazine*, vol. LXXVI, 1940, pp. 110 ff., pl. II, A and C. (4) Suida, in ms. opinion. (5) This is suggested by E. Winternitz (in *Studies in the History of Art Dedicated to William E. Suida*, 1959, pp. 186 ff., figs. 5-8), who discusses the history and significance of the musical instruments in K1057, the bagpipe (*zampogna* or *zamparella*) and the *lira da braccio*. See also Winternitz's *Musical Instruments and Their Symbolism in Western Art*, 1967, pp. 153 f. (6) I am indebted to Mr. Ellis Waterhouse for calling my attention to this sale.

LUCA CAMBIASO

Genoese School. Born 1527; died 1585. He was taught by his father, Giovanni Cambiaso, with whom he early collaborated in painting monumental frescoes. He was greatly influenced by his association with Giovanni Alessi, architect, and still more by his close friendship and collaboration with Giambattista Costello, a Bergamask, who acquainted him with something of Venetian coloring. Other influences in order of importance were those of Perino del Vaga and of Pordenone, both of whom worked at Genoa, and of Beccafumi. The influence of Correggio also reached him in some way. He was active chiefly in Genoa, but spent his last years at the Escorial as court painter to Philip II.

K1772: Figure 7

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. BENEDICT. New York, N.Y., Samuel H. Kress Foundation, since 1962. Wood. 55×40½ in. (139.7×103.3 cm.). Good condition except for some restoration in legs of St. John.

While Cambiaso has emerged in recent studies as an outstanding painter in sixteenth-century Genoa, K1772 has taken a prominent place in his mature oeuvre.¹ It is stylistically close to the altarpiece of St. Benedict, which was painted, almost certainly in 1562, for the Spinola Chapel in the Church of Santa Caterina, Genoa. K1772

may even have been a first thought (*modello*) for that altarpiece and then abandoned in favor of a design which gives St. Benedict the central position (instead of the Madonna and Child), leaving room at one side for St. Luke, patron saint of the commissioner, Luca Spinola.² The composition of K1772 is one with which Cambiaso experimented over a long period. Its essential features appear early in his career in a drawing, with interior setting, of about 1550, formerly at A. S. Drey's, Munich, and again during his most mature period in a painting, the *Madonna and Child with Saints* in the Cathedral of San Lorenzo, Genoa. A variation is to be seen also in an altarpiece in the Church of Santa Maria della Cella, Genova-Sampierdarena, which dates about the same time as K1772 and like it makes use of an outdoor setting, with a great tree rising behind the Madonna.³ In K1772 she seems actually to be enthroned in the tree.

Provenance: Brignole Family, Palazzo Rosso, Genoa (as early as 1694 and as late as 1813).⁴ Contini Bonacossi. Kress acquisition, 1950 – exhibited: Museum of Fine Arts, Houston, Tex., 1953–61;⁵ 'Luca Cambiaso,' Palazzo dell'Accademia, Genoa, June–Oct. 1956, no. 12 of catalogue by G. Frabetti and A. M. Gabbrielli, as Cambiaso.

References: (1) The importance of K1772 in Cambiaso's oeuvre has been emphasized by R. Longhi (in ms. opinion), B. Suida Manning (in *Art Quarterly*, vol. xvii, 1954, pp. 30 ff.), A. Griseri (in *Paragone*, no. 75, 1956, p. 20), G. Frabetti and A. M. Gabbrielli (*loc. cit.* under *Provenance*), and by B. Suida Manning and W. E. Suida (*Luca Cambiaso*, 1958, p. 160). (2) This possibility has been suggested by B. Suida Manning, in *Art Quarterly*, vol. xvii, 1954, p. 38. (3) The drawing and paintings referred to above for comparison are reproduced by Manning and Suida, figs. 20, 100, 112, and 266 of *op. cit.* in note 1, above. (4) B. Suida Manning (article and book cited in note 1, above) recognized K1772 as a picture long in the Palazzo Rosso mentioned in C. G. Ratti, *Istruzione di quanto può vedersi di più bello in Genova . . .*, 1780, p. 255, describing paintings in the 'Palazzo del Sig. Anton Giulio Brignole, volgarmente detto Palazzo Rosso': in the 'Stanza terza, detta l'Autunno . . . Quadro di N. Signora col Bambino, S. Giambatista e S. Benedetto, di Luca Cambiagio Genovese.' The picture appears also in inventories of the Palazzo Rosso from 1694 to 1813; but it is no longer listed in the inventory of 1829. (5) Catalogue by W. E. Suida, 1953, no. 16, as Cambiaso.

MICHELANGELO

Michelangelo Buonarroti. Florentine School. Born 1475; died 1564. He was a pupil of Ghirlandaio and Bertoldo and was influenced also by such artists as Jacopo della Quercia, Donatello, and Signorelli, as well as by ancient sculpture. Although his frescoes and sculptures are well

known and his extensive activity as an architect is documented in considerable detail, the Doni *tondo*, in the Uffizi, Florence, is the only undisputed easel painting in his oeuvre.

Follower of MICHELANGELO

K1569: Figure 8

MADONNA AND CHILD WITH ST. JOHN. New York, N.Y., Samuel H. Kress Foundation, since 1963. Wood. 27½ × 19½ in. (69.9 × 48.6 cm.). Very much abraded, especially in flesh color and landscape.

Among a group of half a dozen paintings with which K1569 has been associated in attempts to enlarge Michelangelo's oeuvre as easel painter, only one, the unfinished *Entombment*, in the National Gallery, London, is almost unanimously attributed to Michelangelo himself. The *Manchester Madonna*, in the same gallery, is probably in part by him. K1569 is not satisfactorily included in his work and it is too unlike the London *Madonna* to justify its more frequent attribution to the Master of the Manchester Madonna. It is very likely, however, by the same hand as two others in this group, a *tondo* of the *Madonna and Child with the Little St. John* in the Vienna Academy and a *Madonna and Child* formerly in a private collection at Baden bei Zürich. With somewhat less certainty the same hand is credited with a *Pietà* in the Galleria Nazionale, Rome, and with a *Madonna and Child* recently on the art market in Florence.¹ For the present, the painter of these pictures, which may well date around 1505, remains anonymous. He is strongly Michelangelesque, but he is also influenced by the Ferrarese: the mannered poses in the Vienna composition, for example, are especially reminiscent of Tura, and in K1569 the fantastic arrangement of the Christ Child is more Ferrarese than Florentine: His chair, uncertainly defined as to seat and legs, seems to be in danger of falling over the edge of the elevated platform.

Provenance: Private Collection, London. Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) All the paintings discussed in this catalogue entry are reproduced by S. J. Freedberg, *Painting of the High Renaissance in Rome and Florence*, vol. II, 1961, figs. 332–338. G. Fiocco (in *Critica d'Arte*, vol. II, 1937, pp. 172 ff., and in *Le Arti*, vol. IV, 1941, pp. 5 ff.) attributes K1569, along with the *Entombment* and the *Madonnas* of London, Vienna, and Zürich, to the youthful Michelangelo. Longhi (in *Le Arti*, vol. IV, 1941, p. 136) attributes the group to an anonymous painter. C. de Tolnay (*The Youth of Michelangelo*, 1943, pp. 236 f.) denies K1569 and all of the others to Michelangelo and favors their attribution to

Antonio Mini. F. Zeri (in *Paragone*, no. 43, July 1953, pp. 15 ff.) gives them (exclusive of the London *Entombment*), more confidently, to the Master of the Manchester Madonna, as does S. J. Freedberg (vol. 1, pp. 255 ff. of *op. cit.*, above), who believes that even the London *Entombment* was finished by the Master of the Manchester Madonna after it had been begun by Michelangelo. C. Gould (*National Gallery Catalogues: Sixteenth-Century Italian Schools*, 1962, pp. 92 ff.; see also in *Burlington Magazine*, vol. cv, 1963, p. 512), while giving the *Entombment* to Michelangelo definitely and the *Manchester Madonna* to him tentatively, ascribes K1569 and the others most like it to an anonymous follower of Michelangelo. B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 149) attributes K1569, along with the *Pietà* in Rome and the *Vienna Madonna* and the one formerly in Baden bei Zürich (listed by Berenson as homeless) to an anonymous early follower of Michelangelo.

BACCHIACCA

Francesco d'Ubertino Verdi, called Bacchiacca. Florentine School. Born 1495; died 1557. Bacchiacca was a pupil of Perugino and a friend of Andrea del Sarto and was influenced also by Franciabigio and Michelangelo. He was noted in his own time as a painter of small figures and of animals and grotesques. He also designed tapestries and festival decorations. Not remarkably inventive himself, Bacchiacca borrowed freely from other artists and even more commonly repeated details from his own compositions.

K308: Figures 9-11

GHISMONDA WITH THE HEART OF GUISCARDO. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.13), since 1961.¹ Wood. Diameter 26½ in. (66.7 cm.). Fairly good condition; some restorations; cleaned 1955/56.

The attribution to Bacchiacca has not been questioned,² but the subject has only recently been convincingly identified, as Fiammetta's story (the first story on the fourth day) in Boccaccio's *Decameron*.³ Ghismonda's father has sent to her in a golden chalice the heart of her slain lover. She gazes sadly at the heart before pouring over it the poison which she will drink in order to join her lover in death. The jug of poison stands at her feet; her companions wait in anxious uncertainty; and fate, in the form of an old woman, leans on the hollow cane in which Ghismonda's fateful message to her lover had once been concealed. This old woman has been cited as special evidence of Michelangelo's influence in the painting.⁴ The Peruginesque landscape in the distant background suggests an early date for

K308, about 1520. From the shape and size of the panel it has always been called a *desco da parto*, a commemorative plate, or tray, presented to the mother of a newborn child. The decoration of the reverse is appropriate to such a gift: in the center, surrounded by an elaborate design, are conjoined coats of arms, which have been identified as those of the Florentine families Carducci and Guidetti (Fig. 11).⁵ The subject on the obverse seems a strange choice for a *desco da parto* except for its emphasis upon constant love.

Provenance: Costantini, Florence. Frederick Anthony White, London (bought in Florence 1903 – exhibited: Burlington Fine Arts Club, London, Winter 1904, no. 45, as Bacchiacca. White sale, Christie's, London, Apr. 20, 1934, no. 149, as Bacchiacca (bought by Tatham). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (272), 1941–51;⁶ after entering the Joe and Emily Lowe Art Gallery, University of Miami: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 6 of catalogue, as Bacchiacca.

References: (1) Catalogue by F. R. Shapley, 1961, p. 50, as Bacchiacca. (2) K308 was first discussed by T. Borenius (in *Burlington Magazine*, vol. xl, 1922, pp. 131 f.); A. McComb (in *Art Bulletin*, vol. viii, 1926, p. 158) dates it c. 1520; A. Venturi (*Storia dell'arte italiana*, vol. ix, pt. 1, 1925, p. 475) and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 19, and earlier editions) list K308; and G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (in ms. opinions), and L. Nikolenko (*Francesco Ubertini, called Il Bacchiacca*, 1966, p. 40) join the above in attributing it to Bacchiacca. (3) The subject was identified by A. Pazzini and communicated to the Kress Foundation in a letter of May 3, 1957; the identification was published by E. Marseglia (in *Baltimore Museum of Art News*, Spring 1961, pp. 21 ff.). (4) See F. Abbate (in *Paragone*, no. 189, 1965, pp. 42 f. and 49 n. 59), specifying Michelangelo's *Obeth*, in the Sistine Ceiling, as the distant model of Bacchiacca's figure. (5) Borenius, *op. cit.* in note 2, above. Rufus Mather (in letter of May 2, 1947) thought the coat of arms to be a modern fake. (6) *Preliminary Catalogue*, 1941, p. 10, as Bacchiacca.

BACCHIACCA

K1729: Figure 12

PORTRAIT OF A YOUNG LUTE PLAYER. New Orleans, La., Isaac Delgado Museum of Art (61.75), since 1953.¹ Wood. 38½ × 28½ in. (97.5 × 72.1 cm.).

Fragmentary inscription on balustrade at lower right apparently meant as: CITO PEDE LABITVR AETAS (Time flies on swift feet). Good condition; few restorations.

This well-known example of Bacchiacca's style in portraiture² would seem to have belonged to a series illustrating Petrarch's Triumphs. In the background is the chariot of the Triumph of Love, borrowed from an anonymous fifteenth-century Florentine engraver;³ the groups of Samson and Delilah and Apollo and Daphne are references to the same theme. The lute and the flowers characterize the young man as a lyric poet, and the hourglass and motto beneath it and also the perishable flowers recall the favorite Renaissance theme of youth's brevity. The suggestion that this may be a posthumous portrait (the name of Poliziano has been proposed)⁴ is lent some support by the fifteenth-century style of the costume and by the plausible identification of a companion in the series: Bacchiacca's portrait of an *Old Man Holding a Skull*, in the Museum at Cassel, is probably a posthumous portrait of Pope Hadrian VI.⁵ In the background of the Cassel portrait, which is the same size as K1729, is the chariot of the Triumph of Death, taken from an engraving by the anonymous Florentine cited above; the hourglass is repeated from K1729 and beneath it is an appropriate motto. From a third portrait in the series only a fragment of the background, showing the chariot of the Triumph of Time, is preserved.⁶ K1729 and the Cassel portrait are both commonly thought to date about 1525.⁷ The type of lute in K1729, with five pairs of strings and one single string, has been cited as placing this painting in the last years of Bacchiacca's life;⁸ but E. Winternitz (in letter of May 28, 1971) has kindly informed us that 'there is sufficient evidence of this method of stringing even before 1500: see, for instance, the lute played by a beautiful angel in the detail of a painting by Melozzo da Forlì [died 1494] in the Pinacoteca Vaticana,' which dates probably before 1480.

Provenance: Alexander Barker, London (sold, Christie's, London, June 21, 1879, no. 512, as Bacchiacca; bought by Colnaghi). Charles Butler, London – exhibited: New Gallery, London, 1894, no. 264, as Bacchiacca. Otto Beit, Tewin Water, near Welwyn, England (catalogue by W. von Bode, 1913, p. 45, as Bacchiacca). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951;⁹ after entering the Isaac Delgado Museum: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 9 of catalogue, as Bacchiacca; 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 1, as Bacchiacca; 'L'Art et la Musique,' Musée des Beaux-Arts, Bordeaux, May 30–Sept. 30, 1969, no. 1, as Bacchiacca.

References: (1) Catalogue by W. E. Suida, 1953, p. 36, and by P. Wescher, 1966, p. 36, as Bacchiacca. (2) K1729 has been included in studies of Bacchiacca by, among others, A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. 1, 1925,

pp. 463 f.), A. McComb (in *Art Bulletin*, vol. VIII, 1926, pp. 157 f.), A. Scharf (in *Burlington Magazine*, vol. LXX, 1937, pp. 65 f.), F. Schmidt-Degener (in *Burlington Magazine*, vol. LXXIV, 1939, p. 239), B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 20, and earlier editions), and L. Nikolenko (*Francesco Ubertini, called Il Bacchiacca*, 1966, p. 48). (3) See Scharf, *loc. cit.* in note 2, above. (4) See Suida, *loc. cit.* in note 1, above. (5) See Schmidt-Degener, pp. 234 ff. of *op. cit.* in note 2, above. (6) Berenson (vol. 1, pp. 19 ff. and vol. II, figs. 1235a, 1237, of *op. cit.* in note 2, above) indicates that the fragment (whereabouts unknown) is from a companion to K1729 and the portrait in Cassel. (7) See, e.g., McComb, *loc. cit.* in note 2, above, and Schmidt-Degener, *loc. cit.* in note 2, above. (8) See A. P. de Mirimonde, in *Gazette des Beaux-Arts*, vol. LXIX, 1967, p. 322. (9) *Paintings and Sculpture from the Kress Collection*, 1951, p. 128 (catalogue by W. E. Suida), as Bacchiacca.

BACCHIACCA

K1362: Figures 13–14

THE GATHERING OF MANNA. Washington, D.C., National Gallery of Art (791), since 1945. Wood. 44 × 37½ in. (111.8 × 95.2 cm.). Very good condition; few restorations.

The attribution of K1362 is not questioned and opinions as to its date keep it within the artist's late period, between 1540 and 1555.¹ It is a typical example of Bacchiacca's sensitive drawing of landscape detail,² of his insatiable interest in animals,³ and of his use of a peculiar bluish light to unite his whole composition. It is a typical example also of his flagrant plagiarism. Attention has been called to details of landscape and figures in K1362 taken from engravings by Lucas van Leyden, Marcantonio Raimondi, and Agostino de'Musi;⁴ one figure combines parts from an engraving by Raimondi and a drawing by Michelangelo; and a drawing by Bacchiacca himself for one of the figures, the young man in the middle distance carrying a jar,⁵ is used for at least one of his other paintings also, the *History of Joseph* in the National Gallery, London. Bacchiacca's repetition of figures from his own paintings is ubiquitous, yet seldom so inappropriate as that of the prostrate man in the right foreground of K1362, taken from the scene of *Moses Striking the Rock* in the National Gallery of Scotland, Edinburgh, where the man is appropriately motivated as drinking from the stream that gushes forth.

Provenance: Stefano Bardini, Florence (catalogue, 1899, no. 365, pl. 64; sold, Christie's, London, June 5, 1899, no. 494 of catalogue, but apparently bought in). Stefano Bardini Sale, American Art Association, New York, Apr. 23–27, 1918, no. 468 of catalogue; bought by H. L.

Kaufman. Knoedler's, New York. Kress acquisition, 1943 – exhibited: Roosevelt House, Hunter College, New York, Dec. 1944.

References: (1) K1362 is dated about 1545/55 by A. McComb (in *Art Bulletin*, vol. VIII, 1926, p. 154), about 1540 by L. Marcucci (in *Bollettino d'Arte*, vol. XLIII, 1958, p. 39). Among others who have included K1362 in their studies of Bacchiacca are P. Schubring (*Cassoni*, 1923, no. 826), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 21), and L. Nikolenko (*Francesco Ubertini, called Il Bacchiacca*, 1966, p. 59). (2) Marcucci, pp. 31 ff. of *op. cit.* in note 1, above. (3) H. Friedmann, in *Gazette des Beaux-Arts*, vol. XXXII, 1947, pp. 151 ff. (4) Some of the borrowings are cited and illustrated by H. S. Merritt in the catalogue of the exhibition 'Bacchiacca and His Friends,' Baltimore Museum of Art, Jan. 10–Feb. 19, 1961, pp. 30 ff. (5) The drawing (Uffizi no. 718 s) is reproduced by B. Berenson, *Drawings of the Florentine Painters*, vol. III, 1938, fig. 930.

TOMMASO DI STEFANO

Tommaso di Stefano Lunetti, called Tommaso di Stefano Fiorentino. Florentine School. Born c. 1490; died 1564. He was a pupil of Lorenzo di Credi. He was active not only as painter but also as decorator of fabrics and, especially in his later career, as architect.

K1620: Figure 16

THE LAST SUPPER. Memphis, Tenn., Brooks Memorial Art Gallery (61.203), since 1958.¹ Transferred from wood to masonite. 31¼ × 58 in. (79.4 × 147.4 cm.). Poor condition, abraded throughout; first figure on left and last on right much damaged; cleaned 1965.

The fact that the composition is borrowed from an engraving, a common practice with Bacchiacca, may partly account for an attribution of K1620 to this artist.² Also his style is recalled by the landscape view through the window. However, this landscape finds a closer parallel in the background of an altarpiece which is still at Arcetri, Florence, in the chapel of the Villa Capponi (formerly del Nero), where Vasari described it as the work of Tommaso di Stefano.³ There the figure types also are reasonably similar to those in K1620, and the mannered treatment of the drapery folds is the same in the two paintings. K1620 may date as late as about 1530/40; the figures seem somewhat more mannered than those in the Capponi altarpiece, which has been tentatively dated around 1510.⁴ Marcantonio Raimondi's engraving of the *Last Supper*⁵ has been followed with only a few changes in detail, changes noticeable, for example, in the landscape with the *Agony in the Garden*, which is seen through the window above Christ.

Provenance: Cook Collection, Richmond, Surrey (catalogue by T. Borenius, 1913, no. 41, as Bacchiacca; 1932 ed., no. 41, as attributed to Bacchiacca). Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) Catalogue by W. E. Suida, 1958, p. 32, and by M. Milkovich, 1966, p. 36, as Florentine, mid-sixteenth century. (2) K1620 is attributed to Bacchiacca by B. Berenson, *Italian Pictures . . . Florentine School*, vol. I, 1963, p. 20, and earlier editions; R. Longhi (in ms. opinion) has suggested Manzuoli and Pier di Francesco di Jacopo, while F. Zeri (verbally) has mentioned Tommaso di Stefano Fiorentino (Lunetti). (3) Vasari, *Le Vite*, ed. Milanesi, vol. IV, 1879, p. 570. (4) C. Gamba, in *Dedalo*, vol. IX, 1929, p. 470, reproduced p. 468 (see also Berenson, vol. II, figs. 1352–1354 of *op. cit.* in note 2, above). (5) Bartsch 26.

ROSSO FIORENTINO

Giovanni Battista di Jacopo, called Il Rosso or Rosso Fiorentino. Florentine School. Born 1494; died 1540. He was early under the influence of Andrea del Sarto and Pontormo, later under that of Michelangelo, finally developing an independent, highly imaginative style.

K1735: Figure 15

PORTRAIT OF A MAN. Washington, D.C., National Gallery of Art (1611), since 1951.¹ Wood. 34⅞ × 26⅜ in. (88.7 × 67.9 cm.). Very good condition.

Comparison with the only signed portrait by Rosso, the *Portrait of a Man with a Helmet*, in the Walker Art Gallery, Liverpool, supports the attribution of K1735 to this artist.² The arrangement of the figure in the picture space and against a plain background is strikingly similar in the two pictures and both are believed to date from the early 1520's, K1735 possibly a little the later of the two. It is also more forceful, less relaxed in its presentation. An even more striking parallel to K1735 is offered by a three-quarter-length *Portrait of a Youth with a Turkish Rug* in the Museo di Capodimonte, Naples, which has been attributed to Parmigianino but now, correctly, to Rosso.³ A not very convincing attempt has been made to identify K1735 with a portrait recorded as by Sogliani, representing the musician Francesco dell'Ajolle holding a lyre.⁴ Even if the attribution of the latter portrait to Sogliani be considered an error, the lyre is missing from K1735 and is not revealed by X-ray. More likely, perhaps, K1735 is a self-portrait: the sitter's features may well have developed in about twenty years into those reproduced by Vasari in his woodcut vignette of Rosso.⁵ The large, imposing figure, ruddy complexion, and rich costume in K1735 are in keeping also with Vasari's description of Rosso's appearance and luxuriant manner of living.⁶

Provenance: Sir Giles Sebright, Beechwood, Boxmoor, and London (sold Christie's, London, July 2, 1937, no. 128 as, Andrea del Sarto; bought by Marshall). Ventura, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: 'Mostra del Pontormo,' Palazzo Strozzi, Florence, Mar. 24–July 15, 1956, catalogue by L. Berti, no. 161, as Rosso.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 130 (catalogue by W. E. Suida), as Rosso. (2) K1735 has been attributed to Franciabigio by Waagen (tentatively, in *Treasures of Art in Great Britain*, Supplement, vol. IV, 1857, p. 329); to Rosso by R. Longhi (in *Paragone*, no. 13, 1951, p. 61, comparing it to Velázquez and Goya), G. Briganti (in *Paragone*, no. 43, 1953, p. 51), D. Sanminiatelli (in *Burlington Magazine*, vol. xcvi, 1956, p. 241), L. Berti (see *Provenance*, above), B. Berenson (tentatively, *Italian Pictures . . . Florentine School*, vol. I, 1957, p. 195), S. J. Freedberg (in ms. opinion), and H. Keutner (in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. VIII, 1959, pp. 141 ff.). See also note 1, above. (3) See A. O. Quintavalle, *Parmigianino*, 1948, p. 203. (4) H. Keutner, *loc. cit.* in note 2, above. For another portrait tentatively identified as Francesco dell'Ajolle see L. Berti, *Pontormo*, 1966, p. LXIII. (5) *Le Vite*, pt. III, vol. I, 1568, p. 204. (6) *Ibid.*, pp. 210, 212.

PONTORMO

Jacopo Carucci, called Pontormo, from his birthplace, Pontormo, near Empoli. Florentine School. Born 1494; died 1557.¹ He is said to have studied in the studios of Leonardo da Vinci, Albertinelli, and Piero di Cosimo, before becoming the pupil and assistant of Andrea del Sarto, who had the greatest influence on his style. He is the most interesting and important of the Florentine Mannerists.

K1618: Figure 18

CUPID AND APOLLO. Lewisburg, Pa., Bucknell University, Study Collection (BL-K18), since 1961.² Canvas. 24×18½ in. (61×47.3 cm.).

For the commentary, etc., see K1619, below.

K1619: Figure 19

APOLLO AND DAPHNE. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.9), since 1961.³ Canvas, 23¾×18½ in. (60.3×47.3 cm.). Both, good condition; few restorations.

Obvious stylistic relationship with Andrea del Sarto has led to the attribution of K1618 and K1619 to that artist himself or to his immediate circle.⁴ That they may be among the earliest paintings by Andrea's pupil Pontormo comes, therefore, as a reasonable proposal,⁵ identifying them as some of the paintings with which Pontormo decorated three floats in a Medici celebration in 1513. Vasari⁶ says Pontormo painted all three floats, including in the decoration chiaroscuro scenes of transformations of the gods. The Apollo and Daphne story falls into this category, as does the chiaroscuro medium of K1618 and K1619. Moreover, comparison of the two paintings with some of about the same size executed by Pontormo for the float of St. John a year or so later and now in the Palazzo Vecchio, Florence, shows identity of style.⁷

Provenance: Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, nos. 33 and 34, as school of Andrea del Sarto). Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) Only the date of Pontormo's burial is definitely known; this took place Jan. 2, 1557. See L. Berti (*Pontormo*, 1966, p. 68), who assumes that he had died Jan. 1st. (2) Catalogue by B. Gummo, 1961, p. 16, as school of Andrea del Sarto. (3) *Walker Art Museum Bulletin*, vol. I, 1961, pp. 7, 8, as Andrea del Sarto. (4) R. Longhi (in ms. opinion) thinks they may be by a Florentine Mannerist, c. 1550, after lost paintings by Andrea del Sarto. B. Berenson (*Florentine Painters of the Renaissance*, 1912, p. 109) attributes them to Bacchiacca; but later (*Italian Pictures . . . Florentine School*, vol. I, 1963, pp. 220 f.) lists them as by an unidentified follower of Andrea del Sarto. See also notes 2 and 3, above. (5) J. Shearman (in *Burlington Magazine*, vol. CIV, 1962, pp. 478 ff.) publishes K1618 and K1619 as part of Pontormo's decoration of the floats commissioned by Giuliano de' Medici's company, the Diamante, for a celebration in 1513. Shearman's attribution is accepted by S. J. Freedberg (*Andrea del Sarto, Catalogue Raisonné*, 1963, p. 219) and by L. Berti (*Pontormo*, 1966, p. 102, and tentatively in *Bollettino d'Arte*, vol. LI, 1966, p. 55 n. 4). K. W. Forster (*Pontormo*, 1966, p. 149, no. 3) thinks K1618 and K1619 are more likely later imitations of Pontormo's paintings. (6) Vasari, *Le Vite*, Milanese ed., vol. VI, 1881, p. 251. (7) This comparison is cited by Shearman, who reproduces (in fig. 3 of *op. cit.* in note 5, above) one of the panels in the Palazzo Vecchio.

PONTORMO

K1127: Figure 20

THE HOLY FAMILY. Washington, D.C., National Gallery of Art (480), since 1941.¹ Wood. 39½×31 in. (101.3×78.7 cm.). Very good condition; few restorations in lower part of picture.

The attribution to Pontormo, with which K1127 came into the Kress Collection, was based on the picture's stylistic affinity with that master's *Deposition* painted shortly after 1525 for Santa Felicita, Florence.² But the attribution has failed to carry complete conviction, chiefly because of the passive expressions of most of the figures and their bland coloring and shading. Critics now tend to look with favor upon the attribution of all the figures except the little St. John to Bronzino, about 1525, when he was working with Pontormo; St. John, more lively in pose and expression and in coloring, would then remain as Pontormo's share in the work.³ The explanation offered for the division of credit is that while working in Pontormo's shop and as far as possible in his manner, Bronzino devised and executed most of the composition in K1127; that he used not only a drawing of his own for the St. Elizabeth⁴ but also one of Pontormo's;⁵ and that before Bronzino had finished the little St. John at the lower right in K1127, Pontormo took the brush and changed St. John's arm a little and the head more, tilting it to the right and infusing more life into the expression. It is possible to interpret the X-ray of the lower right corner of K1127 to support the theory of such a change in the pose of the little St. John. Since, however, other parts of the composition – notably the heads of the Virgin and the Christ Child – look less passive, more like Pontormo, in the X-ray than in the painting as we see it today, it may be safer to retain the old attribution until the full extent of restoration in the painting has been analyzed. A version of the whole composition of K1127 which was sold from the Cernuschi Collection, Paris, in 1900⁶ has led to the suggestion that K1127, as well as the Cernuschi version, may have been based on a lost Leonardesque model.⁷

Provenance: Possibly Capponi, Florence.⁸ Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: 'Golden Gate International Exposition,' San Francisco, Calif., 1939, no. 47 of catalogue, as Pontormo; Dayton Art Institute, Dayton, Ohio, Dec. 1, 1939–Apr. 8, 1940, as Pontormo; 'Masterpieces of Art,' World's Fair, New York, 1940, no. 12 of catalogue, as Pontormo.

References: (1) *Preliminary Catalogue*, 1941, pp. 160 f., as Pontormo. (2) K1127 has been attributed to Pontormo by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi, W. E. Suida (in ms. opinions), G. N. Fasola (*Pontormo*, 1947, p. 52), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 182). L. Berti (*Pontormo*, 1966, p. 102) lists it among paintings 'attributed' to Pontormo, and (on p. LXXX) says it is now believed to be a youthful work by Bronzino. (3) This division of K1127 between Bronzino and Pontormo is proposed and defended by C. H. Smyth (in *Art Bulletin*, vol. XXXI, 1949, pp. 184 ff.). J. Pope-Hennessy (in *Burlington Magazine*, vol. XCII, 1950, p. 117), L. Berti (in catalogue of the 'Mostra del Pontormo,' 1956,

p. 5; but see note 2, above), A. Emiliani (*Bronzino*, 1960, p. 61 and pl. 6), and K. W. Forster (in *Pantheon*, vol. XXIII, 1965, p. 224) tentatively accept Smyth's attribution of K1127 to Bronzino and Pontormo. J. C. Rearick (in *Master Drawings*, vol. II, 1964, pp. 363 ff.), accepting Smyth's conclusions in the main regarding K1127, dates it a little later, about 1528, and seems less sure that Pontormo had any part in its execution. (4) Uffizi no. 6552, including head, bust, and hand with staff or candle. This drawing (reproduced by Smyth, fig. 10 of *op. cit.* in note 3, above) was formerly attributed to Pontormo but now shares with K1127 an attribution to Bronzino (see Smyth, p. 196). (5) Uffizi no. 6729v, two heads of an old woman; reproduced by Smyth, fig. 15 of *op. cit.* in note 3, above. (6) Sold, Galerie Georges Petit, Paris, May 25–26, 1900, no. 22 (reproduced), as school of Leonardo. (7) See Smyth, pp. 200 f. of *op. cit.* in note 3, above. (8) This source has not been verified; it may have been suggested by an attempt to identify K1127 with the *Madonna* which Vasari says Pontormo painted for Ludovico Capponi (see Smyth, p. 198 n. 102 of *op. cit.* in note 3, above).

PONTORMO

K1902: Figure 17

MONSIGNOR GIOVANNI DELLA CASA. Washington, D.C., National Gallery of Art (1635), since 1956.¹ Wood. 40½ × 31 in. (102.1 × 78.8 cm.). Good condition except for slight abrasion in beard and a few slight losses of pigment at bottom of painting; cleaned 1955.

Attributed to Sebastiano del Piombo when first published, K1902 is now accepted as by Pontormo.² It is closely related, especially in composition, to a portrait of an unidentified man formerly in a private collection in Florence which is convincingly given to Pontormo about 1534.³ Quite possibly the sitter may be identical in the two portraits, one showing him about a decade earlier than the other. That K1902 represents Monsignor Giovanni della Casa (1503–56) is concluded from its correspondence in features and costume to the Uffizi copy after a lost portrait (presumably by Titian) of that liberal ecclesiastic and distinguished man of letters.⁴

An alternative identification of the sitter in K1902 as Niccolò di Pietro Ardinghelli (born 1503, canon of the cathedral at Florence before his appointment as cardinal in 1544) is based on Vasari's statement that Pontormo painted a portrait of this clergyman and on the fact that the architectural detail in the left background of K1902 can be closely matched in the interior of the cathedral.⁵ However, Monsignor della Casa also had important ecclesiastical connections with Florence, so that the architectural detail, if it actually is taken from Santa Maria del Fiore, would be appropriate as a background motive in his portrait also:

Monsignor della Casa bore the title of Florentine Cleric, and the duties of this office required his presence in Florence between 1541 and 1544, when he was also registered as a member of the Florentine Academy. This is the period indicated by the style of the painting, as all critics agree. A drawing by Pontormo in the Uffizi, Florence, recognized as a study for K1902,⁶ shows Pontormo's indecision regarding the arrangement of some details, especially the arms and hands. The sitter's left hand was first placed against his breast, without the book, and his right arm was close to his side, with a scroll or book in the hand. Then the right arm was raised, as in K1902, but the hand was not drawn, and the hat was left on the sitter's head. Clearly Pontormo had trouble motivating the pose of the right hand. X-ray of K1902 shows the hand much as in the final painting but holding what appears to be a crumpled handkerchief. The final solution, the hand holding a hat somewhat uneasily, seems hardly worthy of the great dignity of the portrait. While the piercing expression and the manner of painting, especially the subtle lighting of the white sleeves from below, are characteristic of Pontormo, there is evidence also of the influence of Bronzino. In this connection Bronzino's *Portrait of a Young Man* in the Metropolitan Museum, New York, has been cited,⁷ a portrait in which the pose of the sitter's right hand and the articulation of the architectural background are more satisfactorily explained.

Provenance: Marchese Bargagli, Florence (of the same family as Monsignor della Casa). Galerie Trotti, Paris – exhibited: 'Tableaux Anciens de l'École Italienne,' Galerie Trotti, Paris, Jan. 10–Feb. 10, 1909, no. 12 of catalogue, as Sebastiano del Piombo. Contini Bonacossi, Florence. Knoedler's, New York. Kress acquisition, 1952 – exhibited: 'Mostra del Pontormo,' Palazzo Strozzi, Florence, Mar. 24–July 15, 1956, no. 84 of catalogue by L. Berti, as *Giovanni della Casa*, by Pontormo.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 142 (catalogue by W. E. Suida and F. R. Shapley), as Monsignor della Casa by Pontormo. (2) K1902 has been attributed to Sebastiano del Piombo and entitled *Giovanni della Casa* by G. Lafenestre (in *Revue de l'Art Ancien et Moderne*, vol. 1, 1909, p. 12), W. von Bode (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. xxxv, 1914, p. 6), L. Dussler (*Sebastiano del Piombo*, 1942, pp. 148 f.). It was first attributed to Pontormo by Suida (*loc. cit.* in note 1, above), who has been followed by L. Berti (see *Provenance*), D. Sanminiatielli (in *Burlington Magazine*, vol. xcvi, 1956, p. 243), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1957, p. 182). See notes 5 and 6, below, for acceptance of the Pontormo attribution by Sinibaldi, Rearick, Forster, and Hirst. (3) This portrait is reproduced by R. Longhi in *Paragone*, no. 35, 1952, fig. 28. (4) The Uffizi copy is inscribed IOANNES CASA. It is re-

produced by Suida (in *Gazette des Beaux-Arts*, vol. xxix, 1946, p. 148, fig. 7), who notes the sitter is the same as in K1902 (at this time still attributed to Sebastiano del Piombo). (5) For this attempt at identification see K. W. Forster (in *Pantheon*, vol. xxii, 1964, pp. 380 f.; *Pontormo*, 1966, pp. 107, 146 f.), whose conclusion is tentatively accepted by L. Berti (*Pontormo, Disegni*, 1965, entry for his pl. lvi v. but rejected by Berti, *Pontormo*, 1966, p. clxviii, reaffirming the identification as Monsignor della Casa), and by M. Hirst (in *Burlington Magazine*, vol. cviii, 1966, p. 405 n. 20). F. M. Clapp (*Les Dessins de Pontormo*, 1914, pp. 93 f.), on the strength of Vasari's statement and without knowing of K1902, had suggested that the Uffizi drawing discussed below might represent Ardinghelli. (6) G. Sinibaldi, in *Paragone*, no. 165, 1963, pp. 41 f., fig. 51. The relationship between K1902 and the Uffizi drawing seems to have been recognized independently by J. C. Rearick (*The Drawings of Pontormo*, 1964, pp. 309 f.). (7) Sinibaldi, *loc. cit.* in note 6, above.

Attributed to PONTORMO

K1732: Figure 21

MADONNA AND CHILD WITH TWO ANGELS. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-14), since 1955.¹ Wood. 40½ × 31 in. (102.2 × 78.7 cm.). Good condition; few restorations.

Although definitely accepted by some critics as by Pontormo² since it came to notice some twenty years ago, K1732 provokes frequent doubt because of its ambiguous connection with two other known versions of the composition, and because its bright coloring and unconventional poses and expressions are even more startling than is to be expected in Pontormo's most eccentric manner.³ The style of K1732 would seem most at home in Pontormo's early period, shortly before 1525, when he was painting in the Certosa del Galluzzo, near Florence. The light-hearted spirit of the picture relates it to the San Michele Visdomini altarpiece, dated 1518; and Pontormo's preoccupation in the latter painting with Leonardo's favorite gesture of pointing is recalled by the hand of the upper angel in K1732. It should be noted also that the Uffizi drawing⁴ for the head of the Christ Child in the Visdomini altar might have served almost equally well for the angel at lower left in K1732. The altarpiece of the *Madonna and Saints with Angels* in the Uffizi (about 1520) and the *Madonna and Saints* in the Louvre (about 1527) also offer pertinent comparisons of composition with K1732. And in what relationship K1732 stands to the *Madonna and Child and Little St. John* in the Palazzo Corsini, Florence, and to the *Madonna and Child with Angels* in the Pucci Collection, Florence, has not yet been resolved.⁵ For stylistic details characteristic of Pontormo it is useful to

compare K1732 with the remarkably well-preserved *Visitation* in the parish church of Carmignano. Especially noticeable, for example, in certain figures of the two panels is the sharp vertical dent above the upper eyelid; and the shape and pose of the fingers of the Virgin's right hand in the two panels are almost identical.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951; after entering the De Young Museum: 'Mostra del Pontormo,' Palazzo Strozzi, Florence, Mar. 24–July 15, 1956, no. 52 of catalogue by L. Berti, as Pontormo; 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 54, as Pontormo; 'The Age of Vasari,' University of Notre Dame, Notre Dame, Ind., Feb. 22–Mar. 31, 1970; State University of New York, Binghamton, N.Y., Apr. 12–May 10, 1970, no. P 5 of catalogue by M. Milkovich, as Pontormo.

References: (1) Catalogue by W. E. Suida, 1955, p. 52, as Pontormo; *European Works of Art in the M. H. De Young Memorial Museum*, 1966, p. 68, as Pontormo. (2) K1732 has been attributed to Pontormo by R. Longhi (enthusiastically, in ms. opinion), L. Berti (*loc. cit.* in *Provenance*, but see note 3, below), anonymous reviewer (in *Connoisseur*, Sept. 1956, p. 57, referring to K1732 as a somewhat watery version of the Corsini painting), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 182); see also Suida, in note 1, above. (3) D. Sanminiatielli (in *Burlington Magazine*, vol. xcvi, 1956, p. 242) suggests that K1732 may be by a later master freely copying Pontormo. L. Berti (*Pontormo*, 1966, pp. 102 and xcvi) does not believe it to be by Pontormo but, instead, a variation of the version in the Palazzo Corsini, Florence, which he accepts as perhaps Pontormo's most beautiful Madonna. K. W. Forster (*Pontormo*, 1966, pp. 72 and 150 f.) believes K1732 to be the latest (dating from the second half of the sixteenth century) of three known paintings which he classifies as derivations of a lost picture by Pontormo described by Vasari (*Le Vite*, Milanesi ed., vol. VI, 1881, p. 265) as 'un quadro di Nostra Donna col Figliuolo in collo e con alcuni putti intorno,' a painting which Vasari further implies had a landscape background largely taken from an engraving by Dürer. The well-known version of K1732 in the Palazzo Corsini (Forster's fig. 63), which has often been attributed to Pontormo, does have a background adapted from a detail of the *Carrying of the Cross* (Forster's fig. 64) from Dürer's Great Passion (B. 10); and the version of K1732 in the Pucci Collection, Florence (Forster's fig. 65), has a yet more accurate copy of Dürer's background. As for the figures, the Pucci version corresponds more closely than that in Palazzo Corsini to K1732: the Pucci version includes the two angels at the left instead of, as in the Corsini version, only one putto, wingless and so perhaps intended as St. John; it also shows the figures without halos, and the

features, notably of the Virgin, are much more like those in K1732. For a time I entertained the possibility that K1732 might have been painted by Jacopo da Empoli, who copied some of Pontormo's frescoes at the Certosa del Galluzzo, near Florence, and whose *Vierge Glorieuse* (signed and dated 1579), in the Louvre, offers especially pertinent details for comparison with K1732. (4) Uffizi no. 654 E. (5) See note 3, above.

Attributed to PONTORMO

K2069 : Figure 22

YOUNG WOMAN IN WHITE DRESS. Tucson, Ariz., University of Arizona Museum of Art (61.102), since 1957.¹ Wood. 21 × 17½ in. (53.4 × 43.8 cm.). Good condition except for some restoration on sleeve; cleaned 1955/56.

The attribution to Pontormo himself,² about 1525, is based on the resemblance of K2069 to heads in such paintings as the *Supper at Emmaus*, in the Uffizi, Florence, and the *Deposition*, in Santa Felicità, Florence. Perhaps it is the summary modeling and the relaxed, impersonal expression that suggest, rather, the possible hand of a follower of the master. The costume points toward a date of about 1540.

Provenance: Cherry Collection, Bordeaux. Contini Bonacossi, Florence. Kress acquisition, 1954 – exhibited, after acquisition by the University of Arizona: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 59, as Pontormo.

References: (1) Catalogue by W. E. Suida, 1957, no. 17, as Pontormo. (2) K2069 has been given to Pontormo by Suida (see note 1, above). It is listed by L. Berti (*Pontormo*, 1966, p. 102, as *Ritratto di giovinetto [sic] in bianco*) among the paintings whose attributions to Pontormo are rejected by the author.

Follower of PONTORMO

K353 : Figure 23

ALESSANDRO DE' MEDICI. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.6), since 1962.¹ Wood. 9½ × 6½ in. (23.2 × 16.5 cm.). Fair condition; few restorations.

Attributions to Pontormo, Salviati, and Vasari² indicate the milieu in which K353 was produced. Yet the style is not sufficiently characteristic of any of these artists to

permit a definite attribution. The identity of the sitter is established by comparison with other portraits representing Alessandro about 1535 in three-quarters face, among them Bronzino's miniature in the Riccardi Palace, Florence, which shows approximately the same composition as K353 and is inscribed with Alessandro's name and title.³ K353 probably dates about 1535.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (303), 1941–1954;⁴ 'Traveling Exhibition,' University of Arizona, Tucson, Ariz., Apr.–Sept. 1960, as Pontormo.

References: (1) Catalogue, 1962, p. unnumbered, as Pontormo. (2) K353 has been attributed, in ms. opinions, to Pontormo by B. Berenson (but it is not included in his 1963 edition of *Italian Pictures . . . Florentine School*) and G. Fiocco; to Salviati by R. Longhi, R. van Marle, F. M. Perkins (tentatively), W. E. Suida, and A. Venturi. H. Huntley (in *Gazette des Beaux-Arts*, vol. xxxii, 1947, p. 32) suggests that it may be by Vasari. (3) A bust portrait of Alessandro in the Ionides Collection of the Victoria and Albert Museum (no. 171), attributed to the school of Bronzino, shows the sitter in the same three-quarter view, but in simpler costume. More nearly identical in composition with K353 is a larger portrait of Alessandro (this also inscribed with his name and title) which was sold at Christie's, London, Apr. 20, 1923 (no. 107), from the collection of F. W. Lippmann. (4) *Preliminary Catalogue*, 1941, p. 160, as Pontormo.

Follower of PONTORMO

K596 : Figure 24

PORTRAIT OF A LADY. Staten Island, N.Y., Staten Island Institute of Arts and Sciences, Study Collection (61-17.1), since 1961. Wood. $22\frac{3}{4} \times 18\frac{1}{4}$ in. (57.8×46.4 cm.). Fair condition; some restorations in face and dress.

The somewhat startling effect of the frank expression of the sitter suggests a dependence upon Pontormo's portraits, such as the *Lady with a Lap Dog* in the Städel Institut, Frankfurt.¹ Coiffure and dress are based on the styles of about 1540.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1941.

Reference: (1) K596 has been attributed by F. M. Perkins (in ms. opinion) to a Florentine influenced by Raphael and Andrea del Sarto and related to Ridolfo Ghirlandaio; it is attributed by A. Venturi (in ms. opinion) to Sodoma.

Follower of PONTORMO

K173 : Figure 25

UGOLINO MARTELLI. Washington, D.C., National Gallery of Art (190), since 1941.¹ Wood. $36 \times 26\frac{1}{4}$ in. (91.5×68 cm.). Good condition.

Attributions to Pontormo and Salviati have been proposed for K173,² but neither has found full acceptance. A striking parallel is the *Portrait of a Lute Player* in the Musée Jacquemart-André, Paris, which has been attributed to Salviati, to Pontormo, to an anonymous follower of Pontormo, to the younger Lorenzo Zacchia, of Lucca (active 1524–87), and to an anonymous Tuscan painter.³ Like K173, the portrait in Paris is three-quarter length; the sitter is shown in a similar costume, against a similar architectural background, and is almost identical in the modeling and expression of the face. The identity of the sitter in K173 is revealed by the coat of arms on the book beside him: a lion rampant on a red ground.⁴ Ugolino Martelli (1519–92), the precocious scholar who once owned Donatello's *David* now in the National Gallery of Art (A-109), looks a few years older here than in his famous portrait by Bronzino in Berlin, generally dated about 1535. The sitter in K173 would seem to be 25 or 30 years of age, which would date the portrait about 1545/50.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 25 of catalogue, as Pontormo.

References: (1) *Preliminary Catalogue*, 1941, p. 160, as Pontormo. (2) K173 has been attributed to Pontormo by W. E. Suida, A. Venturi, tentatively by F. M. Perkins (in ms. opinions), and L. Venturi (*Italian Painting*, vol. II, 1951, p. 78); to Salviati by B. Berenson, G. Fiocco, R. Longhi, and R. van Marle (in ms. opinions). (3) Musée Jacquemart-André catalogue, 1922, no. 657 (reproduced), as Pontormo; 1948, no. 657, as Salviati. F. M. Clapp (*Jacopo Carucci*, 1916, pp. 225 f.) gives the Jacquemart-André portrait to an anonymous follower of Pontormo. In the catalogue of the exhibition 'Le Seizième Siècle Européen' (Petit Palais, Paris, Oct. 1965–Jan. 1966, pp. 284 f.) it is entered as Tuscan and J. Shearman's ms. opinion is cited as suggesting the name of Lorenzo Zacchia the Younger and as noting that in any case the same hand which painted the Jacquemart-André portrait painted also a group of other portraits, in which is tentatively included K173. K. W. Forster (in *Pantheon*, vol. XXII, 1964, p. 381, referring with approval in this problem to the unpublished dissertation on Francesco Salviati by I. Hofmeister-Cheney, New York University, 1962), also says that K173 and the Jacquemart-André portrait are by the same unidentified artist, but certainly *not* Salviati. For

the style of Zacchia, father and son, see J. Pope-Hennessy, in *Burlington Magazine*, vol. LXXII, 1938, pp. 213 ff., with illustrations. (4) The identity of the sitter as Ugolino Martelli was first noted (verbally) by C. Seymour, in 1945.

BRONZINO

Agnolo di Cosimo, called Bronzino. Florentine School. Born 1503; died 1572. After a brief training under Raffaellino del Garbo, he worked, through the 1520's, as assistant to Pontormo, by whom his style was strongly influenced. By the mid-1530's his own individuality had become manifest, notably in a harder, more sculptural modeling of forms and a much more impersonal expression.

K61: Figure 26

PORTRAIT OF AN ELDERLY LADY. San Francisco, Calif., M. H. De Young Memorial Museum (53670), since 1930.¹ Wood. 50×39½ in. (127×100 cm.). Inscribed on the open book of the Lauds: *Ad laudes: Deus misereatur n[ostri]* . . . (from Psalm 67 of the Vulgate). Good condition; few restorations in background; cleaned 1954.

The attribution to Bronzino is not doubted² and a date about 1540 is indicated by the stylistic similarity to the portrait of Lucrezia Panciatichi in the Uffizi, Florence. But attempts to identify the sitter are less conclusive. K61 entered the Kress Collection as a portrait of Vittoria Colonna (1490–1547), whose likenesses on medals have been cited in support of this identification.³ More convincing, perhaps, is the suggestion that the sitter may be Maria Salviati (1499–1543) near the end of her life, when she was the widow of Giovanni delle Bande Nere. Vasari's portrait of this lady in the Palazzo Vecchio, Florence, shows similarity of features.⁴ The intelligent, serious expression, widow's costume, and book of devotion are in conformity with the characters and circumstances of both Vittoria Colonna and Maria Salviati around 1540.

Provenance: Maragliano family, Italy (sold to the following). Hon. William Noel-Hill, third Baron Berwick, Attingham Hall, Shrewsbury (ambassador at Naples, 1824–33; died 1842). Sold by the fourth Baron Berwick, 1844, to the following. George Bassett (sold to the following). William Hand, Hinton Manor, Dorsetshire. Domenico Campanari, Toscanella, Italy (who published a monograph on the portrait in 1850, attributing it to Michelangelo) – exhibited: Louvre, Paris, 1854.⁵ Exhibited at Burlington House, London, 1879.⁶ S. Herman de Zoete, Pickhurst Mead, Hayes (sold, Christie's, London, May 8–9, 1885, no. 305,⁷ as *Vittoria Colonna*, by Bronzino. Anonymous sale, Christie's, London, July 31, 1925, no. 171, as *Vittoria*

Colonna, by Bronzino; bought by Allen.⁸ Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited, after entering the De Young Museum: 'Seven Centuries of Painting,' M. H. De Young Memorial Museum, San Francisco, Dec. 29, 1939–Jan. 28, 1940, no. 17, as Bronzino, *Portrait of Vittoria Colonna*; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 7, as *Vittoria Colonna*, by Bronzino.

References: (1) Catalogue by W. E. Suida, 1955, p. 54, as Bronzino; *European Works of Art in the M. H. De Young Memorial Museum*, 1966, p. 69, as Bronzino. See also W. Heil (in *Pacific Art Review*, Spring, 1941, pp. 2 ff., and *Works of Art*, 1950, p. 24), who publishes K61 as Bronzino, *Portrait of Vittoria Colonna*. (2) K61 is attributed to Bronzino by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and A. Emiliani (*Bronzino*, 1960, pl. 28), who suggests identifying the sitter as Maria Salviati. See also note 1, above. (3) See sources cited in note 1, above. (4) Emiliani, *loc. cit.* in note 2, above. (5) The above provenance and exhibition information come from a dealer's dossier. There are two seals on the back of the present panel, to which they are reported to have been removed when the painting was transferred and cradled while at Gouldsboro in 1954. One of these is a Dogana di Terra seal kindly identified by D. Redig de Campos (letter of Apr. 15, 1965 to A. Contini Bonacossi); on the other seal the letters FELICE MARAGLIANO encircle the monogram FM. (6) See notes 7 and 8, below. (7) The size is given as 40½×39 in. in this sale catalogue, which states that the picture had been exhibited (no date given) at Burlington House. (8) This catalogue gives the size as 49½×39½ in., says the picture came from the S. H. de Zoete Collection (1885), and was exhibited at Burlington House in 1879.

Studio of BRONZINO

K2068: Figure 27

ELEONORA DI TOLEDO. Washington, D.C., National Gallery of Art (1364), since 1956.¹ Wood. 34×25½ in. (86.4×65.1 cm.). Good condition except for slight abrasion in the face; cleaned 1955.

Well known for comparatively few years, K2068 is among some half-dozen or more variants of this type of portrait of Eleonora.² The Berlin example, which is only bust length, with the sitter's right hand resting on a parapet, has been considered the original by Bronzino, while variants in Dresden,³ Vienna, and in the Holford Collection, London, are classified as school productions. There is a tendency to place K2068 in this second category because the remarkably sculptural quality of Bronzino is here much less pronounced than usual. The somewhat

ambiguous pose of the lady is also disconcerting. Yet the execution of the hand and face and rich costume is close to Bronzino's high standard. The portrait may be contemporary with Bronzino, perhaps carried out in his studio, following one of his own paintings as model. Eleonora was the daughter of Don Pedro di Toledo, Viceroy of Naples. She was born in 1522, married Duke Cosimo in 1539, and died in 1562. K2068 would seem to represent her when she was already wasted by long illness, near the end of her life.

Provenance: Conte Sturani, Bologna. Contini Bonacossi, Florence – exhibited: 'Italian Art 1200-1900,' Royal Academy, London, Jan. 1-Mar. 8, 1930, no. 761 of catalogue, as Bronzino; 'Mostra Medicea,' Palazzo Medici, Florence, 1939, p. 143, no. 10 of catalogue, as Bronzino. Kress acquisition, 1954.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 44 (catalogue by W. E. Suida and F. R. Shapley), as Bronzino. (2) B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1957, p. 44) lists K2068 as Bronzino. It is noted by A. Emiliani (*Il Bronzino*, 1960, p. 68) as worthy of serious consideration; Emiliani further suggests that it may be the pendant mentioned by Vasari (*Le Vite*, Milanese ed., vol. VII, 1881, p. 601) of Bronzino's portrait of Eleonora's husband, Duke Cosimo I de' Medici, painted c. 1560. M. Levey (*Paintings at Court*, 1971, p. 106) labels a reproduction of K2068 as Bronzino, but says an autograph version of this portrait may no longer exist. C. H. Smyth (in letter of Oct. 25, 1957, judging from photographs) thinks K2068 may be a competent copy, as does R. Pallucchini (in ms. opinion, 1970). S. J. Freedberg (in letter of Mar. 5, 1971), while noting the relatively high quality of the painting, rejects its attribution to Bronzino himself. (3) According to H. Ebert (*Kriegsverluste der Dresdener Gemäldegalerie*, 1963, p. 73, no. 28) this portrait has been missing since the Second World War.

That the execution is, instead, by a close follower is suggested by what seems to be an overemphasis upon Bronzino's mannerism.³

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951-60;⁴ 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10-Feb. 19, 1961, no. 44, as Bronzino.

References: (1) V. Lasareff, in *Jahrbuch für Kunstwissenschaft*, vol. 1, 1923, pp. 249 ff., pl. 106. The Pavlovsk Castle painting is included in Bronzino's oeuvre, with a date of about 1540/45 by A. McComb, *Agnolo Bronzino*, 1928, p. 69, following Lasareff. It had been published in 1894 (by F. Steinen, *Raphael's Madonna di Siena*, reproduced p. 35) as a copy by 'Alessandro Allori, called Bronzino,' after a painting of similar composition unconvincingly attributed to Raphael. Miss Irene Linnik, of the Hermitage Museum, has kindly informed us (in an undated letter written in answer to one of Feb. 12, 1971, from Anna Voris) that the picture is still in Pavlovsk Castle, where it is catalogued as Bronzino. (2) K1730 is attributed to Bronzino by R. Longhi (in ms. opinion, dating it c. 1540), W. E. Suida (see note 4, below; Suida dates it c. 1540), A. Emiliani (*Il Bronzino*, 1960, pl. 89, dating it 1550/60), and J. Shearman (in *Burlington Magazine*, vol. CV, 1963, p. 416, suggesting that Emiliani's dating is too late). It is included as Bronzino in the 1963 edition of B. Berenson's *Italian Pictures . . . Florentine School*, vol. 1, p. 44, although Berenson (verbally) had earlier expressed doubt regarding it. It is referred to as Bronzino by M. Levey (in *Studies . . . Presented to Anthony Blunt*, 1967, p. 30). (3) C. H. Smyth (in letter of Oct. 25, 1957, basing his opinion on photographs) thinks K1730 is probably a competent copy of the version in Russia; S. J. Freedberg (in letter of March 5, 1971) attributes it to an unidentified follower of Bronzino. (4) *Paintings and Sculpture from the Kress Collection*, 1951, p. 132 (catalogue by W. E. Suida), as Bronzino.

Follower of BRONZINO

K1730: Figure 28

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Portland, Ore., Portland Art Museum (61.48), since 1961. Wood. 40½ × 31½ in. (102.2 × 79.7 cm.). Very good condition; minor restorations; cleaned 1950.

Brought to attention only a few years ago, K1730 is an example of a composition which is known in a number of versions. One of these (in Castle Pavlovsk, near Leningrad, as early as 1848 and still there in 1971), which in reproduction seems remarkably close to K1730, is attributed to Bronzino himself.¹ K1730 also has won some acceptance as by Bronzino, with a date between about 1540 and 1560.²

Follower of BRONZINO

K1200: Figure 29

PORTRAIT OF A LADY. Lewisburg, Pa., Bucknell University, Study Collection (BL-K7), since 1961.¹ Wood. 39½ × 30 in. (100 × 76.2 cm.). Fair condition; some restoration in face; cleaned 1961.

Bronzino's style of about 1550 is clearly the inspiration of this work, but the modeling of forms is not sufficiently firm and the use of ornaments not sufficiently restrained to support the attribution to Bronzino himself.² The fur piece, a weasel pelt, which the sitter holds, is probably intended as a symbol of chastity as well as a part of the rich costume.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) Catalogue by B. Gummo, 1961, p. 18, as school of Bronzino. (2) K1200 has been attributed to Bronzino by G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).

Follower of BRONZINO

K1751: Figure 339

PORTRAIT OF A LADY. Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962. Canvas. $15\frac{7}{8} \times 14\frac{1}{4}$ in. (40×36.2 cm.). Good condition, except for minor restorations; cleaned 1953.

The attribution of K1751 to an Emilian artist, Niccolò dell'Abate,¹ while he was working in the School of Fontainebleau, is one way of explaining the portrait's combination of a definitely French coif with a typical Italian dress. But the sense of solidity and breadth in the treatment seems Florentine, and it may not be unreasonable to attribute the painting tentatively to a mid-sixteenth-century follower of Bronzino, a milieu in which the dress with its bold-figured brocade, its square tulle yoke, and beribboned sleeve puffs is familiar.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Philbrook Art Center, Tulsa, Okla., 1953–54.²

References: (1) This attribution was suggested by R. Longhi, in ms. opinion. See also note 2, below. (2) Catalogue by W. E. Suida, 1953, p. 58, as Niccolò dell'Abate.

Circle of BRONZINO

K1437: Figure 30

PORTRAIT OF A YOUNG WOMAN. Seattle, Wash., Seattle Art Museum (It 37/F6625.1), since 1952.¹ Wood. $27\frac{1}{2} \times 21\frac{3}{8}$ in. (69.9×54.3 cm.). Inscribed at center: $\cdot \bar{C} \cdot \bar{A} \cdot \bar{C} \cdot \bar{M} \cdot \bar{D} \cdot LXV \cdot$ (the letters preceding the date are probably the initials of the unknown sitter's name). Very good condition; minor restoration in background.

Among the followers of Bronzino, his pupil Santi di Tito (1536–1603) has been suggested² as the author of K1437, in which the timeless repose of Bronzino's portraiture is replaced by a more momentary expression. Few portraits have been attributed to Tito, but K1437 may be compared with heads in his religious pictures.³

Provenance: Wildenstein's, New York. Kress acquisition, 1947. Exhibited, after entering the Seattle Art Museum:

'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 48 of catalogue, as circle of Bronzino; 'The Age of Vasari,' University of Notre Dame, Notre Dame, Ind., Feb. 22–Mar. 31, 1970, and State University of New York, Binghamton, N.Y., Apr. 12–May 10, 1970, no. P 7 of catalogue by M. Milovich, as circle of Bronzino.

References: (1) Catalogue by W. E. Suida, 1952, pp. 19 f., and 1954, p. 48, as circle of Bronzino. (2) This suggestion is offered by W. E. Suida (*loci cit.* in note 1, above), who cites M. Modestini and C. H. Smyth as supporting the suggestion. K1437 was attributed to Bronzino by B. Berenson in ms. opinion (1946), but it is not included in the 1963 edition of his *Italian Pictures . . . Florentine School*. (3) See also K124 (Fig. 43).

ALESSANDRO ALLORI

Florentine School. Born 1535; died 1607. He was brought up and trained by Bronzino, whose name he adopted. He may have spent a few years in Rome but he worked most of his life in Florence, chiefly in the service of the Medici, as painter and tapestry designer.

K1204: Figure 31

PORTRAIT OF A YOUNG MAN. Columbia, S.C., Columbia Museum of Art (62-935), since 1962.¹ Wood. $24\frac{3}{4} \times 22\frac{1}{4}$ in. (62.9×56.5 cm.). Good condition; cleaned 1957/58.

The attribution to Allori has usually been accepted, with a date of about 1570.² X-ray shows the head as originally without the hat; and, more important, it indicates a firmer modeling than is evident from the present appearance of the painting.

Provenance: Vincenzi, Florence. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Brooks Memorial Art Gallery, Memphis, Tenn., 1958–61.³

References: (1) Catalogue by A. Contini Bonacossi, 1962, pp. 60 f., as Alessandro Allori. (2) K1204 has been attributed (in ms. opinions) to Allori by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (see also notes 1, above, and 3, below), and tentatively to Salviati by B. Berenson. (3) Catalogue by W. E. Suida, 1958, p. 30, as Alessandro Allori.

ALESSANDRO ALLORI and Assistant

K224: Figure 33

VENUS DISARMING CUPID. Los Angeles, Calif., Los Angeles County Museum (35.1), since 1935.¹ Wood. $56\frac{1}{2} \times 89\frac{1}{2}$ in. (143.5×227.3 cm.). Fair condition.

The composition of the figures is largely dependent on Bronzino's painting of the subject in the Colonna Gallery, Rome, which is believed to date between 1550 and 1555, some ten or fifteen years earlier, probably, than Allori's version of the subject. But the pupil's rearrangement results in a more flowing effect of movement. Instead of Bronzino's satyr above the feet of Venus, Allori has introduced a landscape, which has a fascinating resemblance to the one in Luini's *Venus*, of about 1525 (K249, vol. II, Fig. 349); both landscapes may be of Flemish inspiration. There are other versions of the composition of K224: in the Uffizi, Hampton Court, and the Montpellier Gallery. The Montpellier version is signed, and the Uffizi version is said to be a replica of it. However, the two differ slightly in the pose of Venus and in the distant landscape view. K224 follows the Montpellier pose of Venus, while in its landscape it resembles more closely the Uffizi version. Its modeling is softer and its expression more affected than in either of those. The flowers and gauzy drapery are not found in any of the other versions noted here.² The general composition may derive ultimately from one by Michelangelo, now known only in copies; the best copy, perhaps, sometimes attributed to Pontormo, is in the Accademia, Florence.³

Provenance: Torrigiani, Milan.⁴ Contini Bonacossi, Florence. Kress acquisition, 1932.

References: (1) Catalogue by P. Wescher, 1954, no. 30, as Alessandro Allori. (2) K224 has been attributed to Alessandro Allori by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) Reproduced by L. Berti, *Pontormo*, 1966, p. CLV. (4) Wescher (*loc. cit.* in note 1, above) follows a tradition that K224 was once in the Orléans Gallery, but this identification seems most unlikely in view of the discrepancies in composition between K224 and the version of the subject in vol. I of the engravings of the Orléans paintings published in 1786.

Attributed to ALESSANDRO ALLORI

K94 : Figure 32

PORTRAIT OF A BOY WITH A BOOK. Houston, Tex., Museum of Fine Arts (61-57), since 1953.¹ Wood. 28½ × 21½ in. (72.4 × 54.6 cm.). Fairly good condition.

A dating for K94 of about 1560, based on the costume style, has been accepted without question. But the painting has been attributed to Alessandro Allori,² to Francesco Salviati,³ and also to Sanchez Coello.⁴ The style is surely Italian, and most likely Florentine. The smooth modeling, without much emphasis on shadow, makes the Allori attribution seem plausible. Underneath the figure now visible in K94 X-ray reveals part of a full-face portrait. Of the dress associated with this earlier portrait only the

collar can be clearly distinguished, a flatter, winged collar, without lace edging.

Provenance: Marchese Maresca, Naples. Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 27 of catalogue, as Salviati; National Gallery of Art, Washington, D.C. (159), 1941-52.⁵

References: (1) Catalogue by W. E. Suida, 1953, no. 32, as Coello. (2) K94 has been attributed to Allori by B. Berenson, in ms. opinion. (3) In ms. opinions by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida (but see note 1, above), and A. Venturi. (4) See note 1, above. Certain details of the dress, the shape of the hands, and the appealing sideways glance almost tempt one to enter Sofonisba Anguissola as a candidate for the attribution: compare her self-portrait in the group of sisters playing chess, signed and dated 1555, in the Poznań National Museum, and the full-length portrait of a boy in the Walters Art Gallery, Baltimore. (5) *Preliminary Catalogue*, 1941, p. 2, as Alessandro Allori.

RIDOLFO GHIRLANDAIO

Florentine School. Born 1483; died 1561. He was the son of Domenico Ghirlandaio and the pupil of his uncle Davide Ghirlandaio and of Fra Bartolommeo. He was influenced by Raphael, Michelangelo, and Leonardo.

K1181 : Figure 34

MADONNA AND CHILD WITH SAINTS. Charlotte, N.C., Mint Museum of Art (43.1), since 1943. Transferred from wood to canvas. Diameter 35 in. (88.9 cm.). Fair condition, cleaned 1958/59.

Similarities between Ridolfo Ghirlandaio and Albertinelli are emphasized by K1181, which has been attributed to both artists.¹ The group of Madonna and Child finds a close model in a painting by Albertinelli, dated 1506, in the Musée des Augustins, Toulouse.² But the figure types and anatomical details betray the hand of Ridolfo; compare, for example, Sts. John the Baptist and Jerome in Ridolfo's *Deposition* in the Church of Sant'Agostino, Colle Val d'Elsa,³ which is dated 1521, an approximate date for K1181. With St. John the Baptist at the left in K1181 is the kneeling St. Dominic, and with the kneeling St. Jerome at the right is an unidentified saint.

Provenance: Comte Lassus, Paris (sold, R. Lepke's, Berlin, Apr. 17, 1928, as Albertinelli). Private Collection, Italy. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) K1181 has been attributed to Ridolfo by G. Fiocco, R. Longhi, F. M. Perkins (in ms. opinions), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 77); to Albertinelli by W. E. Suida and A. Venturi (in ms. opinions). (2) Reproduced by Berenson, vol. II, fig. 1316 of *op. cit.* in note 1, above. (3) Reproduced *ibid.*, fig. 1292.

RIDOLFO GHIRLANDAIO

K1098: Figure 35

PORTRAIT OF A YOUNG LADY. Stockton, Calif., San Joaquin Pioneer Museum and Haggin Memorial Art Galleries (P391+), since 1938. Wood. $48\frac{7}{8} \times 39\frac{7}{8}$ in. (124.2×101.3 cm.). Good condition; some restoration in architecture.

The attribution to Ridolfo is accepted and a late date in his career, about 1560, is indicated by the costume and coiffure.¹ The figure is treated in the fashion set by some of Bronzino's Medici portraits, and the courtyard view in the background recalls Bronzino's painting of Ugolino Martelli in Berlin. For the manner of modeling the features compare the portrait of a youth by Ridolfo in the Borghese Gallery, Rome.

Provenance: Private Collection, Florence (until about 1935). Contini Bonacossi, Florence. Kress acquisition, 1937.

Reference: (1) K1098 has been attributed to Ridolfo Ghirlandaio by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 79).

MICHELE DI RIDOLFO

Michele Tosini, called Michele di Ridolfo after Ridolfo Ghirlandaio, of whom he was a follower and assistant. Florentine School. Born 1503; died 1577.

K1737: Figure 36

ST. MARY MAGDALENE. Houston, Tex., Museum of Fine Arts (61-66), since 1953.¹ Wood. $34\frac{3}{8} \times 25\frac{5}{8}$ in. (87.3×65.1 cm.). Good condition; few restorations; cleaned 1950.

Acquired by the Kress Foundation with an attribution to Giorgio Vasari,² whose style it does indeed strongly suggest, K1737 takes a place convincingly in the oeuvre of Michele di Ridolfo, probably c. 1560.³ The treatment of the drapery and especially the hair is very closely paralleled in Michele di Ridolfo's *Holy Family* in the Pitti Gallery,

Florence, for example, or in his *Lucretia* formerly on the art market in Berlin, or the *Leda* in the Borghese Gallery, Rome. The garland-bearing mask on the Magdalen's box of ointment is repeated in an ornament of the elaborate headdress in the Borghese *Leda* and on the lamp in Michele's painted version in the Colonna Gallery, Rome, of Michelangelo's *Night*.⁴

Provenance: Duc de Lorraine. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, after acquisition by Museum of Fine Arts, Houston: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 76, as Vasari, c. 1560; 'The Age of Vasari,' University of Notre Dame, Notre Dame, Ind., Feb. 22–Mar. 31, 1970, and State University of New York, Binghamton, N.Y., Apr. 12–May 10, 1970, no. P 19 of catalogue by M. Milkovich, as Vasari.

References: (1) Catalogue by W. E. Suida, 1953, no. 11, as Vasari, c. 1560. (2) K1737 is attributed to Vasari by B. Berenson and R. Longhi (in ms. opinions). See also Suida, *loc. cit.* in note 1, above. (3) A note dated 1964 in the Frick Art Reference Library cites F. Zeri as attributing K1737 to Michele di Ridolfo. (4) The *Leda* and the *Night* here cited are reproduced by Berenson, *Italian Pictures . . . Florentine School*, vol. II, 1963, figs. 1298 f.; the *Lucretia* is reproduced by F. Antal, in *Burlington Magazine*, vol. XCIII, 1951, p. 124, fig. 29.

Attributed to MICHELE DI RIDOLFO

K1236: Figure 37

THE ARCHANGEL RAPHAEL WITH TOBIAS. Staten Island, N.Y., Institute of Arts and Sciences, Study Collection (61-17.4), since 1961. Wood. $26\frac{1}{4} \times 19\frac{1}{2}$ in. (66.6×49.5 cm.). Good condition; few minor restorations; cleaned 1940.

Attributed also to Bronzino's pupil Alessandro Allori, K1236 exhibits the even more pronounced Mannerist peculiarities of Michele di Ridolfo.¹ The long, lax fingers, the fluttering drapery, and the *contrapposto* arrangement of the figures are usual with Michele, and the movement of Tobias, his body twisting forward into the front plane, is found again in Michele's *Archangels* in San Michele at Passignano,² where Raphael wears almost the same costume as here, holds a similar box, and is accompanied by the same kind of dog. Yet K1236 is more sketchy, less firm in modeling than is expected from Michele. The strongly Mannerist style points to a date of about 1560/70.

Provenance: Gioacchino Ferroni, Florence. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Roosevelt House, Hunter College, New York, N.Y., Dec. 1944.

References: (1) K1236 has been attributed (in ms. opinions) to Michele di Ridolfo by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi, and to Allogri by B. Berenson. (2) Reproduced by Berenson (*Italian Pictures . . . Florentine School*, vol. II, 1963, fig. 1303).

FRANCESCO SALVIATI

Francesco (sometimes called Cecchino) de' Rossi; he took the name of Salviati from a cardinal by that name who was his early patron. Florentine School. Born 1510; died 1563. He studied first under a goldsmith, then under Bugiardini, and under Andrea del Sarto, and was a close friend of Vasari. Active in Rome and Florence, briefly in Venice and France, he painted frescoes, altarpieces, and portraits; and he designed tapestries and other art objects.

K1219: Figure 38

PORTRAIT OF A MAN. Charlotte, N.C., Mint Museum of Art (39.1), since 1946. Wood. $43 \times 32\frac{3}{8}$ in. (109.2×82.9 cm.). Good condition; cleaned 1958.

K1219 has been attributed to Salviati, under the influence of Titian, with a date about 1540/50.¹ It invites comparison with Salviati's portrait of a sculptor in the Vienna Museum. Attempts to identify the sitter have been inconclusive.² The X-ray, while unclear, seems to indicate that originally he may have been shown as beardless.

Provenance: Alessandri family (?).³ Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) K1219 has been attributed (in ms. opinions) to Salviati by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi. (2) See note 3, below. (3) There is said to have been the name of Alessandri written on the back of the panel. That this should be interpreted as evidence that the sitter was 'Alessandri, friend of Michelangelo' (Fiocco, in note 1, above), or that the painting came from the Alessandri family there is no proof. Longhi (note 1, above) calls the sitter Benedetto Varchi.

FRANCESCO SALVIATI

K339: Figure 40

PORTRAIT OF A YOUNG MAN. Honolulu, Hawaii, Honolulu Academy of Arts (2981.1), since 1952.¹ Wood. $23\frac{1}{8} \times 18\frac{1}{4}$ in. (58.7×46.4 cm.). Fair condition, except for much restoration on right side of black costume; cleaned 1952.

Probably painted about 1550, K339 finds parallels among other portraits confidently assigned to Salviati;² compare, for example, the artist's three-quarter-length portrait of an unidentified man in the Palazzo Corsini, Florence, which is shown against the same background as that in K339.

Provenance: Conte Ferroni, Florence. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (296), 1941–51;³ after entering the Honolulu Academy of Arts: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 82, as Salviati.

References: (1) Catalogue by W. E. Suida, 1952, p. 50, as Salviati. (2) K339 has been attributed, in ms. opinions, to Salviati by B. Berenson (tentatively), G. Fiocco, R. Longhi, A. L. Mayer, R. van Marle, F. M. Perkins, and A. Venturi. (3) *Preliminary Catalogue*, 1941, p. 177, as Salviati.

Attributed to FRANCESCO SALVIATI

K188: Figure 39

PORTRAIT OF A BEARDED MAN. New York, N.Y., Mrs. Rush H. Kress. Wood. $35\frac{3}{8} \times 25$ in. (89.8×63.5 cm.). Good condition; few restorations.

An attribution to Salviati, with a date about 1550, has been suggested.¹

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: 'Golden Gate International Exposition,' San Francisco, 1940, no. 117 of catalogue, as Salviati.

Reference: (1) K188 has been attributed to Salviati (in ms. opinions) by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi.

Attributed to FRANCESCO SALVIATI

K1066: Figure 41

PORTRAIT OF A YOUNG MAN. Fort Worth, Tex., Fort Worth Art Center (1936.2.G.P.), since 1936. Wood. $33\frac{1}{4} \times 24\frac{7}{8}$ in. (84.5×63.2 cm.). Fair condition; cleaned 1956/57.

Salviati's type of portraiture is evident in the pose of the figure and the overall composition; yet the modeling is somewhat softer than is expected in his work.¹ The style of the costume has suggested a date between 1550 and 1560.²

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935.

References: (1) K1066 has been attributed, in ms. opinions, to Salviati by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi. (2) Longhi (see note 1, above).

Attributed to FRANCESCO SALVIATI

K220: Figure 42

PORTRAIT OF A MAN WITH A BLACK CAP. New York, N.Y., Mrs. Rush H. Kress. Wood. $11\frac{3}{4} \times 9\frac{1}{8}$ in. (29.9 × 23.2 cm.). Fair condition; some restoration in face and background.

If by Salviati himself, this would seem to be a late work, about 1560, in a broad manner.¹

Provenance: Prince Youssouppoff, Leningrad. Contini Bonacossi, Florence. Kress acquisition, 1932.

Reference: (1) K220 has been attributed (in ms. opinions) to Salviati by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi.

SANTI DI TITO

Florentine School. Born 1536; died 1603. As painter he was a faithful pupil of Bronzino and follower of Michelangelo. He succeeded better in fresco decorations than in portraits, and many of his frescoes decorate buildings in Rome.

Attributed to SANTI DI TITO

K124: Figure 43

PORTRAIT OF A BOY IN RED. Columbia, S.C., Columbia Museum of Art (54-402/18), since 1954.¹ Wood. $19\frac{5}{8} \times 15\frac{5}{8}$ in. (49.9 × 39.7 cm.). Fair condition; few restorations in face, dress, and background; cleaned 1953.

Opinion has varied as to which of the Florentine artists working in the manner of Bronzino painted this portrait;² the latest suggestion, Santi di Tito, was based chiefly on a resemblance to this artist's signed *Head of a Little Girl* in the Uffizi, Florence.³ The costume points to a date of about 1570/80, considerably later than Bronzino's Uffizi portrait of Don Garcia de' Medici, which may have suggested posing the child with a bird in his hand.

Provenance: Camillo Castiglioni, Vienna (sold, Muller's, Amsterdam, July 13-15, 1926, pt. III, no. 7, as *Portrait of*

Don Garcia, by Francesco Salviati, to the following). Drey's, New York. Contini Bonacossi, Rome. Kress acquisition, 1930 - exhibited: National Gallery of Art, Washington, D.C. (170), 1941-53.⁴

References: (1) Catalogue by W. E. Suida, 1954, p. 45, and by A. Contini Bonacossi, 1962, p. 86, as Santi di Tito. (2) K124 has been attributed, in ms. opinions, to Alessandro Allori by B. Berenson tentatively, G. Fiocco, R. Longhi, F. M. Perkins tentatively, W. E. Suida (but see his later opinion in note 1, above), and A. Venturi. See *Provenance* for attribution to Salviati. (3) Compare also the head of the little boy in the portrait of a lady with a child which was included as Santi di Tito in the A. B. Bukowski auction in Stockholm, April 3-6, 1968 (reproduced in *Weltkunst*, vol. XXXVIII, 1968, p. 181), or the boy coming into the picture from the left in the *Marriage at Cana* at the Villa Bombicci, Collazzi (near Florence). (4) *Preliminary Catalogue*, 1941, p. 2, as Alessandro Allori.

GIORGIO VASARI

Florentine School. Born 1511; died 1574. He is best known as a biographer through his indispensable *Lives* of architects, painters, and sculptors, published in Florence in 1550 (second ed., 1568). In spite of the preference in his own paintings for Mannerism, based on an exaggeration of Michelangelo's strong modeling and movement, his evaluation of artists in his *Lives* is singularly unprejudiced: he traveled widely in Italy and acquired as much acquaintance with artists and their art as possible. He left his native Arezzo early and had most of his training in Florence in the company first of Michelangelo, then with Andrea del Sarto, Bandinelli, and Francesco Salviati. Without reaching top rank as painter, he left a considerable number of portraits and especially of public-building decorations.

Circle of GIORGIO VASARI

K2154: Figure 44

ALLEGORICAL PORTRAIT OF DANTE. Washington, D.C., National Gallery of Art (1609), since 1961. Wood. $50 \times 47\frac{1}{4}$ in. (127 × 120 cm.). Inscribed, on the open book, the first forty-eight lines of Canto xxv of *Paradiso*, beginning *Se mai continga*. . . . Good condition except for some losses of pigment at bottom edge.

At least one contemporary, or nearly contemporary, portrait of Dante is still extant although drastically repainted. It is a full-length profile figure, painted probably

by a pupil of Giotto, among the saved in the fresco of the Last Judgment in the Bargello, Florence.¹ The portrait is no doubt somewhat idealized, yet its features are recognizable in all later portraits of the poet. So far as known at present, the composition of K2154 as a whole is extant in only one other version, a drawing in red-and-black chalk now owned by the Fitzwilliam Museum, Cambridge.² A semi-circular molding is indicated at the top of the drawing, but the composition is otherwise essentially the same as in K2154. It has been suggested that both the painting and the drawing are by Battista Naldini.³ Worthy of consideration also is the similarity that has been noted between K2154 and paintings by Gerolamo Macchietti,⁴ who was for some years an assistant to Vasari. Good parallels to the modeling, especially of hands and drapery, in K2154 are offered by such paintings by Macchietti as the *Martyrdom of St. Lawrence* in Santa Maria Novella, Florence, the *Adoration of the Magi* in San Lorenzo, Florence, and the *Madonna with St. Anne* in the Budapest Museum.⁵ Also, K2154's fantastically lighted background is suggested by the Budapest example and, as well, by Macchietti's *Medea and Jason* and *Baths of Pozzuoli*, both in the Studiolo of Francesco I, Palazzo Vecchio, Florence.

A satisfactory dating of K2154, within Vasari's milieu, would seem to be about 1575/85. The handwriting on the open book is in the style of the sixteenth century.⁶ The composition of the head and shoulders essentially as shown in K2154 was disseminated at least as early as 1564, when it appeared in a woodcut title vignette of Sessa's *Dante*, published in Venice.⁷ The type presumably existed already in 1544, since the picture which Vasari painted in that year showing Dante in a group with five other Italian poets seems, for the upper part of Dante, to be based on the same composition:⁸ Dante is shown in the group portrait in three-quarter length, and only the head and shoulders are posed approximately as in K2154. Of special interest to the present study is a painting of Dante in oval format, on wood, which was published in 1941 as in a private collection in Milan, with an attribution to Pontormo.⁹ There we see the composition that would result from placing an oval frame over K2154 to include the head and shoulders of the poet and also his left arm and hand and the upper half of the book.¹⁰ This portrait, to judge from the reproduction, is of relatively high quality and it is accompanied by a pendant oval, of the same size and quality, representing Petrarch and, like the oval of Dante, attributed to Pontormo. The pose of the Petrarch is closely similar to the pose (but in reverse) of this poet in Vasari's group portrait.

Like Domenico di Michelino's painting of 1465 in the cathedral at Florence, K2154 shows Dante in the setting of his *Commedia*. He reaches out with one hand to ward off the flames of Hell from his beloved city of Florence, its dome and towers touched by the glow from the spheres of Paradise, beyond the Mountain of Purgatory. But the book held by the poet is open not at the beginning

of the *Inferno*, as in the painting of 1465, but at Canto xxv of the *Paradiso*, where he expresses his yearning to return from exile to Florence and receive from her the honors his great work merits.

Provenance: William Graham, London. Viscount Hailsham, London (sold, Sotheby's, London, Nov. 4, 1953, no. 28, as Vasari; bought by Mawston). International Financing Co., Panama City, Panama (1956). Kress acquisition, 1956.

References: (1) Reproduced by F. J. Mather, Jr., *The Portraits of Dante*, 1921, figs. 4-9. (2) Reproduced in supplement to *18th Annual Report, Friends of the Fitzwilliam Museum*, 1926, p. 1, no. 4. (3) The attribution is noted in the Frick Art Reference Library files as having been suggested by F. Zeri, who (in letter of Feb. 17, 1971) informs me that K2154, which he believes to be a copy after Bronzino, still seems to him, especially because of the style of drapery folds, more like the work of Naldini than of Macchietti (see below). The drawing was acquired by the Fitzwilliam Museum with an attribution to Giulio Clovio. K2154 has been assigned to the Florentine School, c. 1530 (see C. Scymour, Jr., *Art Treasures for America*, 1961, p. 3); but the modeling of face and hands, the somewhat lurid coloring and fantastic lighting, perhaps influenced by Flemish painting, would seem to preclude a date much before 1600. (4) This similarity was kindly called to my attention by Edmund Pillsbury. K2154 is listed by L. Berti (*Pontormo*, 1966, p. 102) as a 'superb work by Bronzino.' (5) The Budapest Madonna is reproduced in color by M. Haraszi-Takács, *Masters of Mannerism*, 1968, nos. 5 and 6. (6) This is the tentative opinion of C. Singleton, of Johns Hopkins University (letter of Dec. 10, 1970). (7) The vignette is reproduced by Mather, fig. 62 of *op. cit.* in note 1, above. (8) Vasari (*Le Vite*, Milanese ed., vol. VII, 1881, pp. 673 f.) says that in this painting, of which many copies had since been made, the portraits were accurately modeled on the 'antiche' portraits of the poets, but he does not say which models he followed. A group portrait (52 × 51½ in.), traced back to the Palais d'Orléans and sold at Sotheby's, London, May 17, 1961 (no. 34 of catalogue, reproduced, to Wildenstein's, New York, and now, 1972, belonging to the Minneapolis Institute of Arts), is presumably Vasari's painting of the six poets. A smaller version (43 × 44 cm.) is reproduced in *L'Oeil*, no. 204, Dec. 1971, p. 46, as in the Galleria Vangelisti, Lucca. (9) Published (by a contributor designated as 'm.') in *L'Arte*, vol. XLIV, May 1941, *Notiziario*, pp. xvi f., with a companion oval of the same size (85 × 63 cm.) portraying Petrarch (both ovals reproduced). F. Zeri (in letter of Feb. 17, 1971) kindly informs me that these two ovals are for sale in Milan. (10) As described in the reference to *L'Arte* cited in note 9, above, the colors are different from those in K2154. Whereas in the latter the robe is red and the sleeves are dark blue, in the oval the sleeves are described as purplish red and the robe as pearly white.

ITALIAN SCHOOL

Mid-XVI Century

K122: Figure 46

THE CHARITY OF ST. NICHOLAS. Columbia, S.C., Columbia Museum of Art (54-402/16), since 1954.¹ Wood. $25\frac{5}{8} \times 38\frac{1}{8}$ in. (65.1 × 96.8 cm.). Fair condition; some restorations; cleaned 1953.

Attribution of K122 to Pietro Candido, a Flemish artist who settled for a time in Florence, has found strong support.² But the Mannerist style exhibited here was so widely dispersed that other attributions also must be considered. Jacopo da Empoli, Giovanni Stradano, and the mid-sixteenth-century Florentine School have been proposed.³ Girolamo da Carpi, also, might be suggested. The figure types resemble his and the coloring is in keeping with Ferrarese usage of the time. The date can scarcely be earlier than about 1550. The figure of the father of the three maidens for whom St. Nicholas is providing dowries is strongly influenced by Michelangelo, whose *Christ in Santa Maria sopra Minerva*, Rome, is recalled by the statuette in the background. But the conception of the whole composition is at least as old as the predella panel by Giovanni di Francesco (mid-fifteenth century) in the Casa Buonarroti, Florence; and although an engraving by Raimondi is cited as model for the maiden beside the bed, this place and pose are taken by the father in Vecchietta's predella of about 1460 in the Museum at Pienza.⁴ A detailed drawing of the whole composition, formerly in the Lanna Collection, Prague, is now in the collection of Kurt Meissner, Zürich.⁵ There also exists an uninscribed engraving of the composition.⁶ Drawing and engraving correspond to each other closely in detail. K122 varies from them in a few details, notably the arrangement of St. Nicholas' cloak and the treatment of the floor, which is conspicuously tiled in drawing and engraving. With its fuller, calmer forms, the painting would seem to be earlier than these. A painting corresponding to the drawing was in 1967 said to be in possession of David de Kenna, London.⁷

Provenance: Contessa Eleonora Reppi, Rome (?). Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 26 of catalogue, as Florentine, c. 1540; National Gallery of Art, Washington, D.C. (169), 1941–52;⁸ after entering the Columbia Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 23, as Florentine School, mid-sixteenth century; 'The Age of Vasari,' University of Notre Dame, Notre Dame, Ind., Feb. 22–Mar. 31, 1970, and State University of New York, Binghamton, N.Y.,

Apr. 12–May 10, 1970, no. P 15 of catalogue by M. Milkovich, as Jan van der Straet, called Stradanus.

References: (1) Catalogue by W. E. Suida, 1954, p. 41, as Florentine, mid-sixteenth century; 1962 ed. by A. Contini Bonacossi, pp. 45 f., as Pietro Candido. (2) The attribution was first very tentatively suggested by F. Antal (in *Kritische Berichte zur Kunstgeschichtlichen Literatur*, Heft 3/4, 1928/29, p. 226) and later accepted by F. Zeri (in letter of May 10, 1962). See also note 1, above, and cf. K1208 (Fig. 45). B. Knüttel, now making a special study of Candido, states (in a communication of July 15, 1964) that she does not consider K122 to be by Candido. (3) G. Fiocco, R. Longhi, R. van Marle, and F. M. Perkins (in ms. opinions, see also note 1, above, and note 8, below) have attributed K122 to the Florentine School, toward 1550. A. Venturi (in ms. opinion) has suggested Jacopo da Empoli, and F. Bologna (in ms. opinion) has proposed Giovanni Stradano. K122 is reproduced as Stradano by L. Berti, in *Il Principe dello studio*, 1967, fig. 173, where it is incorrectly said to have been previously unpublished. See G. Thiem, in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. VIII, 1958, pp. 88 ff., for drawings and paintings by Stradano. (4) For other versions of the composition see Contini Bonacossi, *loc. cit.* in note 1, above. (5) The drawing is attributed to the Emilian School and reproduced by M. Gregori in the exhibition catalogue 'Handzeichnungen Alter Meister aus Schweizer Privatbesitz,' Kunsthalle, Bremen, Apr. 16–May 21, 1967, no. 62, where K122 is said to be ascribed to Niccolò dell'Abate. See also F. Forster-Hahn (*Old Master Drawings from the Collection of Kurt Meissner*, 1969, no. 29), who attributes the Meissner drawing to Stradano, dating it in the last quarter of the sixteenth century. (6) A copy of the engraving is in the files of the Samuel H. Kress Foundation, New York. (7) *Loc. cit.* in 1967 Bremen catalogue cited in note 5, above. (8) *Preliminary Catalogue*, 1941, p. 65, as Florentine, mid-sixteenth century.

PIETRO CANDIDO

Peter de Witte, called Pietro Candido, or Peter Candid. Florentine School. Born c. 1548; died 1628. Born probably in Bruges, he settled before 1568 in Florence, where his style was formed under the influence of Michelangelo and Vasari, especially while working with the latter. The style acquired under these influences was retained throughout his career, even in the paintings executed after his permanent removal to Munich, in 1586.

K1208: Figure 45

HUMILITY. Cherryville, Pa., St. Paul's Union Church, since 1947. Wood. $32\frac{5}{8} \times 42\frac{1}{2}$ in. (82.9 × 108 cm.). Inscribed

at lower right: DECORA HVMILITAS (humility adorns). Fair condition.

Formerly attributed to Giovanni Demio (school of Vicenza),¹ K1208 has now been more convincingly assigned to the oeuvre of Pietro Candido,² probably before his departure from Italy, in 1586. Parallels may be cited, for example, in Candido's documented *Pietà*, in the Pinacoteca of the Palazzo dei Priori, Volterra; the *Madonna and Child with Sts. John and Elizabeth*, in the Giacomazzi Collection, Modena;³ and in the signed *Holy Family with St. Catherine*, in the State Museum, in Oldenburg.

Provenance: Sangiorgi's, Rome. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) K1208 has been attributed to Demio by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). This attribution could be supported to some extent by points of resemblance between K1208 and Demio's frescoes and altarpiece in Santa Maria delle Grazie, Milan, for example. (2) The attribution to Candido is made by F. Zeri. (3) A variant of the Modena painting is in the collection of Dr. Zeri.

PARMESE, CREMONESE, BRESCIAN, AND VERONESE SCHOOLS

XVI CENTURY

PARMIGIANINO

Girolamo Francesco Maria Mazzola, called Il Parmigianino. School of Parma. Born 1503; died 1540. He was a son of the painter Filippo Mazzola but was influenced chiefly by Correggio, Raphael, and Michelangelo, developing an extremely elegant style, more mannered than the style of any of those masters.

Attributed to PARMIGIANINO

K1050: Figure 47

PORTRAIT OF A MAN. Birmingham, Ala., Birmingham Museum of Art (61.105), since 1952.¹ Canvas. $34\frac{5}{8} \times 28\frac{3}{8}$ in. (88×73.4 cm.). Fair condition; slightly abraded; restoration in hands and robe; cleaned 1952.

Attributions of K1050 to Giulio Campi and to Lotto have been strongly urged.² But the modeling of the figure seems too soft for Campi and the diagonal planes in the background are unfamiliar to his frontal style, while the mood of the portrait is perhaps too aloof and the modeling, especially of the hands, too mannered for Lotto. These features and the Correggesque coloring of the face point, rather, in the direction of Parmigianino, who is suggested also by the X-ray.³ This affords a view, relatively unobstructed, of the head of a young woman turned three-quarters to the left and wearing a dress with lace frills in front and a large turban similar to that worn by Parmigianino's so-called *Turkish Slave* in the Parma Gallery.⁴ The costume in K1050 points to a date of about 1530.

Provenance: Sir Robert Abdy, Newton Ferrers, Callington, Cornwall (sold, Sotheby's, London, May 28, 1936, no. 82, as Lotto; bought by March). Ventura, Florence. Agnew's, London. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (839), 1945–51.

References: (1) Catalogue by W. E. Suida, 1952, p. 55, as North Italian; 1959, pp. 75 f., as Lotto. (2) K1050 has been attributed (in ms. opinions) to Giulio Campi by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi, and F. Heinemann (the last in 1962). B. Berenson (see Suida, p. 75 of the 1959 catalogue cited in note 1, above) rejected

this attribution without substituting another. For attributions to Lotto see *Provenance* and note 1, above. P. Bianconi (*Lorenzo Lotto*, vol. II, 1963, p. 108) includes K1050 among paintings attributed to Lotto. (3) A. Burroughs, discussing the X-ray, analyzed the brushwork as Parmigianino's. (4) The woman's head was painted a little to the left of the man's, so that her nose, mouth, right eye and cheek are clearly visible in the X-ray photograph.

Follower of PARMIGIANINO

K1175: Figure 48

PORTRAIT OF A YOUNG WOMAN. Berca, Ky., Berca College, Study Collection (140.16), since 1961.¹ Wood. $16\frac{1}{2} \times 12\frac{7}{8}$ in. (42×32.7 cm.). Good condition; slightly abraded; cleaned 1940.

Parmigianino himself has been suggested as the painter of K1175.² It is probably by one of his close followers, perhaps painted during Parmigianino's lifetime, but certainly after 1532/33, the approximate date of Correggio's allegorical painting of *Virtue*, in the Louvre. The painter of K1175 took the main figure from Correggio's composition as his model, following it so closely in features as well as costume that one may doubt whether he intended his version as a portrait. The raised right arm of the figure in K1175 is explained by the fact that the right arm of Correggio's *Virtue* is raised to hold a lance. It should be noted that the drawing appears more spirited in the shadowgraph than in the painting as now seen.

Provenance: Probably Giulio Sterbini, Rome. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 11, as Parmigianino; National Gallery of Art, Washington, D.C. (866), 1945–52, as Parmigianino.

References: (1) Catalogue, 1961, p. 22, as Parmigianino. (2) K1175 has been attributed (in ms. opinions) to Parmigianino by G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi; to a strict follower of Parmigianino by R. Longhi; and tentatively to Girolamo Mazzola Bedoli by B. Berenson. S. J. Freedberg (*Parmigianino*, 1950, p. 235), listing it among attributions to the master, says it is certainly

not by him but is probably by a Parmese or Bolognese painter between 1540 and 1550. Longhi suggests that it is probably a fragment from a *Judith with the Head of Holofernes*; Venturi calls the figure St. Catherine.

After PARMIGIANINO

K1754: Figure 49

ST. BARBARA. Claremont, Calif., Pomona College, Study Collection (61.1.9), since 1961. Wood. $16\frac{5}{8} \times 12\frac{3}{4}$ in. (42.2×32.4 cm.). Fair condition; a fragment.

Essentially a portrait of a lady, although in the guise of St. Barbara, K1754 follows closely the *St. Barbara* by Parmigianino in the Prado, Madrid, which is believed to date in the early 1520's.¹ K1754 may have been painted about the same time but the modeling is less subtle and the expression less vital than in the Prado version and an attribution to Parmigianino himself is unconvincing.²

Provenance: Sioni, Milan. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) The Prado example, slightly larger than K1754, is discussed and reproduced by A. O. Quintavalle (*Il Parmigianino*, 1948, p. 37, pl. 22) and by S. J. Freedberg (*Parmigianino*, 1950, pp. 50, 158 f.), who cites two other copies of the Prado painting. (2) R. Longhi (in ms. opinion) calls K1754 an original replica by Parmigianino.

PARMESE SCHOOL, Mid-XVI Century

K1561: Figure 50

ALESSANDRO ALBERTI WITH A PAGE. Washington, D.C., National Gallery of Art (1159), since 1951.¹ Canvas. $48\frac{7}{8} \times 40\frac{3}{8}$ in. (124.2×102.7 cm.).

Inscribed on folded paper at left: *Alessandro Alberti l'anno XXX della sua età . . . s [or l] ritrasse nel 15 . . . In Venetia* (Alessandro Alberti the thirtieth year of his age . . . portrayed in 15 . . . In Venice). Good condition; minor restorations; signature has been scraped off.

The deliberate and almost complete obliteration of the parts of the inscription which apparently once revealed the artist's name and the last two digits of the date has compounded the difficulty of attribution posed by stylistic problems. 'Paolo Cagliari' and '57' were once to be read in the missing sections of the inscription, but these proved to be later additions.² What now remains of the inscription would seem to be contemporary with the portraits. The excellence of the painting and its generally good preservation have attracted much speculation regarding the probable painter. Most critics have looked for the author among

North Europeans working under Italian (especially Titianesque) influence, such as Georg Pencz, Jan Stephan von Calcar, Nicolas Neufchâtel, or Pieter Pourbus.³ Critics who have favored an Italian attribution have offered such suggestions as an unidentified Florentine Mannerist, a North Italian, Bernardino Campi, Antonio Fasolo; and, with what is surely unwarranted positiveness, the painting has been twice published as by a shadowy 'Gian Paolo Pace [or Pase], detto l'Olmo.'⁴ The suggestion of Titian's influence would seem to be least pertinent. The color, especially, with its greenish undertones, is foreign to Titian and points emphatically to Parma, a region hitherto suggested for K1561 by only one critic, Bode,⁵ who noted some resemblance to the style of Parmigianino, a milieu that does indeed seem to be the most likely place to look for the painter. Products of that milieu which immediately come to mind as striking stylistic parallels to K1561 are a portrait of a boy in the Borghese Gallery, attributed to a follower of Parmigianino,⁶ and especially a pair of portraits in the Prado, Madrid, identified as (a) Pier Maria Rossi and (b) Rossi's wife and three sons, the former to be compared to the portrait of Alberti, the latter offering parallels to the page. The Rossi portraits are among paintings sometimes attributed to Parmigianino but more convincingly, perhaps, to Mazzola Bedoli.⁷ For a definitely documented painting by Mazzola Bedoli, one may examine the altarpiece of the Conception of the 1530's in the Pinacoteca, Parma, where the figure seated on the floor in the foreground is a pertinent parallel. K1561, to judge by the costumes, probably dates later, about 1550/60, the period to which Mazzola Bedoli's allegorical portrait of Alessandro Farnese, in the Naples Gallery, is assigned, and it may be compared also with the artist's splendid half-length of St. Hilary in the Pinacoteca of Parma. Yet the resemblances are not sufficiently close to justify a confident attribution of K1561 to Mazzola Bedoli, in whose unquestioned paintings the pigment gives a more silky, watery effect and the forms a more sinuous movement than we find in K1561.

Provenance: Palazzo Torrigiani, Florence.⁸ Alfred Beit, London (catalogue by W. von Bode, 1904, pp. 5 f., 52, as possibly Veronese, although more like Parmigianino or Bronzino, without corresponding exactly to either. Sir Otto Beit (brother of the preceding), Tewin Water, England (catalogue by Bode, 1913, pp. 41, 48, and 100, no. 148, inventoried tentatively as Veronese but with the comment that it is more probably by a painter connected with Parmigianino). Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 118 (catalogued by W. E. Suida), as Northern Follower of Titian. (2) W. von Bode (*loci cit.* in *Provenance*) gave this reading and observed that Veronese's name, Cagliari, was misspelled and that the style of the painting was more like that of Parmigianino or Bronzino

(see *Provenance*). (3) K1561 has been attributed to a Northerner – perhaps Calcar or Neufchâtel – under the influence of Titian by R. Longhi (in ms. opinion) and Suida (*loc. cit.* in note 1, above), tentatively to Pencz by Miss Hoffmann of the Frick Art Reference Library (letter of May 15, 1952, from Mrs. Howell of the same library), and tentatively to Pieter Pourbous by F. Bologna (in *Arte Veneta*, vol. XI, 1957, p. 70). (4) K1561 has been attributed to a Florentine Mannerist in the neighborhood of Pontormo by F. Wittgens (verbally), to a North Italian by B. Berenson (verbally), tentatively to Bernardino Campi by P. Pouncey (verbally), tentatively to Fasolo by L. Ochler (in letter of July 22, 1962). It is attributed definitely to Pace by E. Camesasca (*Lettere sull'arte di Pietro Aretino*, vol. II, 1957, pp. 220 f.; vol. III, 1959, pp. 396 f.), basing his attribution on a record dated 1548 of Pace's having painted a portrait of a certain Alberti; R. Pallucchini (*Tiziano*, vol. I, 1969, pp. 221, 223) accepts Camesasca's attribution to Pace. But among the few paintings attributed to Pace there seems to be little stylistic evidence for this. (5) Bode (*loci cit.* in *Provenance*), doubting the attribution to Veronese, which was at that time indicated by the inscription, thought the style looked more like Parmigianino though not exactly his. (6) Reproduced by P. Della Pergola (Borghese cat., vol. I, 1955, fig. 101). (7) The Rossi portraits are given to Parmigianino by S. Freedberg (*Parmigianino*, 1950, pp. 212 ff.), but to Mazzola Bedoli by A. O. Quintavalle (*Parmigianino*, 1948, pp. 102, 125, 202), who has gone into the matter extensively but whose book was apparently unknown to Freedberg. (8) According to Bode's 1904 and 1913 catalogues of the Beit Collection cited in *Provenance*.

GIROLAMO MAZZOLA BEDOLI

School of Parma. Born c. 1500; died 1569. He was influenced by Correggio and more especially by Parmigianino, into whose family he married and whose family name, Mazzola, he then adopted.

Attributed to

GIROLAMO MAZZOLA BEDOLI

K360: Figure 51

PORTRAIT OF A MONK. Amherst, Mass., Amherst College, Study Collection (1961–80), since 1961.¹ Canvas. 21½ × 16½ in. (53.7 × 41.9 cm.). Poor condition; very much restored.

Attention has been called to the similarity of K360 to portrait heads of monks in Bedoli's *Nativity* in the Museo di Capodimonte, Naples, and his *Holy Family* in the Buda-

pest Museum. The date of K360 may be about 1550.² X-ray shows that the portrait has been painted over another picture of undetermined composition.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (310), 1941–51.³

References: (1) Catalogue by C. H. Morgan, 1961, p. 16, as Bedoli. (2) K360 has been attributed (in ms. opinions) to Bedoli by R. Longhi, F. M. Perkins, and W. E. Suida; to an Emilian artist by G. Fiocco, R. van Marle, and A. Venturi. (3) *Preliminary Catalogue*, 1941, p. 132, as Bedoli.

Attributed to

GIROLAMO MAZZOLA BEDOLI

K171: Figure 52

PORTRAIT OF A YOUNG WOMAN. Houston, Tex., Museum of Fine Arts (61–58), since 1953.¹ Transferred from wood to plywood. 26 × 21 in. (66 × 53.3 cm.). Inscribed at top left: . M . M . ; at right: . V . A .² Good condition; few restorations.

Attributions to Francesco Salviati and Parmigianino have been suggested.³ The attribution to Bedoli is based on comparison with such a portrait by him as that of the poet Luigi Borra, in the Parma Gallery, or the drawing of the head of a woman in the Royal Library, Windsor Castle,⁴ or with the heads in Bedoli's religious paintings, such as the triptych of the Madonna in the Parma Gallery, painted about 1560, the approximate date of K171. There is also considerable similarity to a portrait in the National Gallery, London (no. 4033), formerly attributed to Salviati and more recently to the North Italian School.

Provenance: Dr. Benedict & Co., Berlin (1930). Van Diemen & Co., Berlin and New York. Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 23, as Francesco Salviati; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 15 of catalogue (where wrongly entitled *Portrait of a Young Gentleman*), as Salviati; National Gallery of Art, Washington, D.C. (189), 1941–52.⁵

References: (1) Catalogue by W. E. Suida, 1953, no. 13, as Girolamo Bedoli Mazzola. In a ms. statement Suida finds K171 stylistically like a drawing of a woman's head at Windsor Castle formerly given to Salviati and afterwards to Bedoli (reproduced by F. Antal, in *Burlington Magazine*, vol. xciii, 1951, fig. 36, p. 32). (2) Suida (catalogue cited in note 1, above) thinks these four letters are

the initials of the sitter's name; R. Mather (ms. communication) thinks them a later addition. (3) K171 has been attributed, in ms. opinions, to Salviati by B. Berenson tentatively, G. Fiocco, R. Longhi, R. van Marle (but to Parmigianino in another opinion), F. M. Perkins, W. E. Suida (but see note 1, above), and A. Venturi. It is listed in Parmigianino's oeuvre by L. Fröhlich-Bum (in Thieme-Becker, *Allgemeines Lexikon*, vol. xxiv, 1930, p. 311), and is catalogued as attributed to Parmigianino by S. J. Freedberg (*Parmigianino*, 1950, p. 235). (4) See note 1, above. (5) *Preliminary Catalogue*, 1941, p. 177, as Francesco Salviati.

PARMESE SCHOOL, c. 1600

K1755: Figure 53

THE HOLY FAMILY WITH THE INFANT ST. JOHN.¹ Waco, Tex., Baylor University, Study Collection (553 A), since 1961.² Wood. 21½ × 26¼ in. (55 × 66.7 cm.). The fragments of lettering have not been interpreted. Good condition.

The attribution to Francesco Allegrini (1587-1663), with which K1755 came to the Kress Foundation, dates the picture somewhat too late. Its style would seem to place it in the second half of the sixteenth century or beginning of the seventeenth, and possibly in Parma. Especially because the very unusual type of child in K1755 is repeated in Francesco Anselmi's *Amore* which was lately on the New York art market,³ this follower of Correggio might be proposed were his paintings not more casual in conception and execution, less mannered than K1755.⁴ The mannerism of the draperies and also the children suggest such an artist as Schedoni.⁵

Provenance: Piergili-Guerrieri Family, Bevagna. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Formerly labeled *Madonna and Child with St. John and an Old Man Praying*. (2) *Baylor Line*, vol. xxiv, no. 1, 1962, p. 5, as Allegrini. (3) See A. Ghidiglia Quintavalle, *Michelangelo Anselmi*, 1960, fig. 43, when at Agnew's, London; also reproduced in *Art Quarterly*, vol. xxxiii, Autumn 1970, p. xvii, when at Central Picture Galleries, New York. (4) Dr. Ghidiglia Quintavalle, kindly responding (in letter of July 20, 1971) to my request for her opinion in the matter, judges from the photograph that K1755 is by a more mannered artist than Anselmi, that it is likely by a Mannerist who had seen the work of Northern artists or by a Northern artist working in Italy. (5) F. Zeri (in letter of Mar. 16, 1971) finds hints of Niccolò dell'Abate, Girolamo da Carpi, and Schedoni, and reasonably suggests that K1755 may be by someone working in the area of Parma or another Emilian town in the late sixteenth or early seventeenth century, with influence, perhaps, of Lodovico Carracci in the bearded figure.

LELIO ORSI

School of Parma. Born 1511; died 1587. He developed under the influence of the circle of Giulio Romano at Mantua and of Correggio and Parmigianino at Parma, and later, through his sojourn in Rome at the middle of the century, he was influenced by Michelangelo. Whether directly or indirectly, Northern artists also affected his style. He was active chiefly in his native place, Novellara.

K604: Figure 54

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST. New York, N.Y., Mrs. Rush H. Kress. Wood. 25½ × 20¼ in. (65.1 × 51.4 cm.). Good condition; very few restorations.

In spite of the lack of documented paintings, a consistent oeuvre has been attributed to this master. K604 falls into his mature period, about 1560/70, when the influence of Michelangelo was strong but the mannered agitation of figures and draperies had not yet become extreme.¹ A pertinent parallel, especially for the ample figure of the Virgin and the bevy of putti in the sky, is the *Dead Christ between Charity and Justice* in the Galleria Estense, Modena. Similarities may also be noted in the drawing of the *Madonna and Child with the Infant Baptist in a Rocky Landscape* in the British Museum,² and in a drawing of the *Madonna and Child in a Rocky Landscape* in the Staatliche Graphische Sammlung, Munich.³ A painted variant of K604 (without the St. John and much of the background detail) is now known only in reproduction.⁴ A striking feature of K604 is its evocation of the style of such a Northern painter as Scorel, not only in the romantic landscape but also in the lively forms of the infants and the coiffure and voluminous drapery of the Virgin.⁵ Another figure composition is indistinctly shown by X-ray underneath the present figures in K604.

Provenance: Dr. Greta Ring, London. Dr. Alfred Scharf, London. Kleinberger's, New York - exhibited: 'Fontainebleau e la Maniera Italiana,' Palazzo Reale, Naples, July 26-Oct. 12, 1952, no. 26 of catalogue, as Orsi. William Berg, Portland, Ore. (sold, Parke Bernet's, New York, Apr. 15, 1953, no. 33 of catalogue, as Orsi). Richard Zinsser, New York (1953). Emil Spaeth's, New York (sold to the following). Kress acquisition, 1955.

References: (1) Unpublished before 1952, K604 was recommended, as representative of Orsi, to the Naples exhibition (see *Provenance*, above) by G. Briganti. (2) No. 1895-9-15-744. Reproduced by A. E. Popham (*Italian Drawings in . . . the British Museum*, 1967, pl. 39), as Orsi. (3) Inv. 3073. Reproduced by B. Degenhart (*Italienische Zeichnungen, 15.-18. Jahrhundert*, 1967, pl. 33, no. 52), as Orsi. (4) The

variant (present whereabouts unknown) is published by C. L. Ragghianti (in *Critica d'Arte*, Mar.-Apr., 1972, p. 68, fig. 39) as by Orsi. (5) Cf. Scorel's *Rest on the Flight into Egypt*, in the National Gallery of Art, Washington, D.C. (K1872).

BERTOIA

Jacopo Zanguidi, called Bertoia. Parmese School. Born 1544; died 1574. He was primarily a follower of Parmigianino; but he was influenced by earlier and contemporary artists such as Raphael, Michelangelo, Niccolò dell'Abate, Tibaldi, Lelio Orsi, the Zuccari, Spranger, and Flemish landscapists. During the ten years of his documented activity (1564-74) he was chiefly employed by the Farnese brothers, Duke Ottavio and Cardinal Alessandro, in decorating their palaces in Parma and Caprarola; and among other commissions he carried out important decorations for the Compagnia del Gonfalone in Rome.

K2122: Figure 340

THE JUDGMENT OF PARIS. Washington, D.C., National Gallery of Art (1632), since 1956.¹ Canvas. 47 $\frac{3}{4}$ × 65 $\frac{1}{8}$ in. (121.3 × 165.4 cm.). Good condition; cleaned c. 1953, before acquisition by Kress Foundation.

The combination of Flemish and Italian characteristics in K2122 has occasioned much speculation as to its origin. A tentative solution reached soon after its acquisition by the Kress Foundation divided it between two artists, one Emilian, the other a Fleming working in Bologna and Rome. The former, Niccolò dell'Abate, was credited with the landscape and its small figures and at least the river god among the large figures, while Denys Calvaert was proposed as painter of the three goddesses.² Subsequent opinions have tended to favor a Flemish attribution for the whole painting, giving it usually to Paolo Fiammingo.³ This last attribution has found considerable support in the similarity of the landscape and small figures in K2122 to two landscapes with small figures in the Berlin Museum which are generally attributed to Paolo Fiammingo.⁴ At the same time, figure compositions by this artist, including his signed *Pietà* in the Alte Pinakothek, Munich, are cited as parallels for the principal figures in K2122.⁵

Opinions favoring an Italian attribution of the painting have been few and very tentative. The possibility of its being by Niccolò dell'Abate has been dismissed.⁶ But Bertoia, who has been mentioned in connection with the picture, becomes an ever more likely candidate as the oeuvre of his brief career becomes better known.⁷ Since most of his paintings are fresco decorations, close color parallels with K2122 are scarcely to be expected; yet even the frescoes, while generally much lighter in tone, show everywhere his love of changeable hues, rich yellows and

browns often running into pale greens and blues. Especially pertinent is the parallel with his few easel pictures, notably with the study in oil on canvas, *Entry of Christ into Jerusalem*, now in the Galleria Nazionale, Parma,⁸ where we see the dark tones and changeable rich hues characteristic of K2122. This study was used in the decoration of the Oratorio del Gonfalone, Rome, where Bertoia was working in 1569-72, whenever he could be spared from the direct employ of the Farnese. Here in Rome, where he had paintings by Raphael and Michelangelo to study and artists such as the Zuccari and Spranger to associate with, Bertoia modified the figure proportions he had inherited from Parmigianino, although it was not uncommon for him to contrast, as in K2122, sturdy foreground figures with attenuated figures in the distance.⁹ The Gonfalone *Entry of Christ into Jerusalem* and especially the frieze of prophets and sibyls from the same decorative scheme¹⁰ offer parallels for the comparatively heavy proportions but flowing movement of the foreground figures in K2122. The river god in the latter is strikingly similar to one in the frieze.¹¹ The fantastic buildings and ruins in the background of K2122, the overlapping and twisting tree trunks and branches, the heavy foliage, the rocky formations, giving place to higher but less craggy mountains in the distance – all are echoed in the decorations which Bertoia was painting in Rome and Caprarola while living in the midst of the artist colony in Rome. In clarity of composition, also, and restrained movement and expression K2122 accords well with the style of Bertoia's Roman work, suggesting a date of about 1570/72.

Surprisingly enough, however, one of the most striking evidences in detail of Bertoia's authorship of K2122 is to be seen in his work in Parma, in his decorations of the Sala del Bacio in the Palazzo del Giardino. There, in that fantastic medley of lovely ladies and gallants moving in and out among translucent crystal columns, we find almost exact duplicates of the heads of the goddesses of K2122. The head of Juno, in profile at the right, is repeated in two profile heads in the fresco,¹² one of them immediately to the right of the boy holding up a book of music, the other just beyond the first one's right hand. The second of the two heads is especially similar to that of our Juno – almost duplicate features, coiffure, and ear ornament. Finally, it may be noted that a *Judgment of Paris* in fresco, by Bertoia, probably an early work, which has been detached from a wall in the Palazzo del Giardino, is now in the Galleria Nazionale, Parma;¹³ and that a lost painting of the same subject on wood, described in an inventory of the Palazzo del Giardino in 1680 as by Bertoia, has recently been identified tentatively and very plausibly as a *Judgment of Paris* now in the Musée des Beaux-Arts, at Tours.¹⁴ The proportions and modeling of the nude figures in the Tours painting relate that picture closely to K2122; and a drawing in the National Gallery of Scotland, Edinburgh,¹⁵ for one of the Tours goddesses is, again, closely related to the figures in K2122.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1955.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 136 (catalogue by W. E. Suida and F. R. Shapley), as Niccolò dell'Abate and Denys Calvaert. (2) This division between Niccolò dell'Abate and Calvaert was proposed by F. Bologna (letter of Nov. 19, 1955). See also note 1, above. (3) It has been attributed to an unidentified Fleming of about 1590 by S. M. Béguin (verbally); to a Fleming in the Veneto, perhaps one of the Sustis brothers, by M. Gregori (verbally); and to Paolo Fiammingo by I. Kühnel Künze (verbally), F. Heinemann (letter of Feb. 4, 1964), F. Zeri (letter of Sept. 5, 1967), and E. Brochhagen (letter of Sept. 1, 1969). (4) Berlin nos. 182A and 182B. (5) For reproductions of pertinent paintings and drawings see E. Haverkamp-Begemann, in *Bulletin van het Rijksmuseum*, 1962, pp. 69 ff.; S. M. Rinaldi, in *Arte Veneta*, vol. XIX, 1965, pp. 96 ff.; and A. Ballarin, *ibid.*, p. 239, fig. 306. (6) Mme. Béguin, who has recently made extensive studies of Niccolò dell'Abate, thinks K2122 Flemish (see note 3, above). (7) C. Quintavalle seems to have been the first to suggest Bertioia (verbally, 1964); then K. Oberhuber (verbally, 1964) cited favorable comparisons with Bertioia's Roman style as exemplified in the Gonfalone Oratory in Rome and in the Farnese Palace at Caprarola, where Oberhuber has made extensive studies. After a period of less certainty (letter of May 11, 1970) Oberhuber now, with further study of K2122, is again favorable to a Bertioia attribution. Discussions of the problem with him have been very helpful. (8) This study is reproduced in color by A. Ghidiglia Quintavalle (*Il Bertioia*, 1963, pl. vi). (9) See Ghidiglia Quintavalle (p. 38 of *op. cit.* in note 8, above), who notes Bertioia's happy combination of the two manners. (10) Reproduced by Ghidiglia Quintavalle, pls. VII, VIII, b, of *op. cit.* in note 8, above. A drawing in the Museum of Fine Arts, Budapest, for a section of the frieze is reproduced by K. Andrews, in *Burlington Magazine*, vol. CVI, 1964, p. 465, fig. 35; and a drawing in the New York art market for another section is reproduced in *Art Journal*, vol. XXVIII, 1969, p. 427. Andrews' fig. 36, a drawing in the Kunsthhaus, Zurich, of a seated female nude which he attributes to Bertioia, is also pertinent for comparison with the goddesses in K2122. (11) Pl. VIII of Ghidiglia Quintavalle, *op. cit.* in note 8, above. This is a section of the frieze which L. Partridge (in a study of the Sala d'Ercole at Caprarola with an excursus on the chronology of the work of Bertioia – see *Art Bulletin*, vol. LIII, 1971, pp. 467 ff., and vol. LIV, 1972, pp. 50 ff.) convincingly places with the latest part of Bertioia's work on the Gonfalone decorations, 1572, when the influence of the Zuccari, as seen in the section of the frieze reproduced in Ghidiglia Quintavalle's pl. VIII, was giving way to the charm of Raphael's more pleasing composition and flowing movement. Also, the similarity of the river god in K2122 to one in Spranger's *Apollo, Midas, and*

Marsyas in the Schleissheim Gallery, no. 4581, has been noted more than once. Asked for his opinion of my catalogue entry for K2122, Partridge kindly writes me (Jan. 21, 1972): 'I am one hundred percent convinced that K2122 is by Bertioia, as you suggest . . . There are so many similarities to the frescoes in the Sala d'Ercole at Caprarola, however, that I would perhaps date the work a little earlier, c. 1569/70 . . . To my eye it is not as fully Raphaelesque as the last stage of Bertioia's work in the Gonfalone (Quintavalle, pl. VIII). Also 1569/70 is precisely the time that Bertioia presumably renewed his contact with Spranger in Rome, which would account perhaps for the Northern flavor of the landscape.' (12) This detail of the fresco is reproduced on pl. XXXVI by Ghidiglia Quintavalle (*op. cit.* in note 8, above), who (p. 52) dates the fresco 1570/73. Partridge (*op. cit.* in note 11, above) also places the decorations of the Sala del Bacio at the end of Bertioia's career. (13) Reproduced on pl. XL by Ghidiglia Quintavalle (*op. cit.* in note 8, above), who dates this fresco c. 1572/74, whereas Partridge (*op. cit.* in note 11, above) thinks it one of his early paintings, c. 1566. (14) Identified and published by A. E. Popham (in *Master Drawings*, vol. II, 1964, p. 172, fig. 2), who also publishes (pl. 38) a drawing in the National Gallery of Scotland, Edinburgh, which he identifies as a study for one of the goddesses in the Tours painting. (15) See note 14, above, and K. Andrews, *National Gallery of Scotland, Catalogue of Italian Drawings*, 1968, vol. I, p. 19, and vol. II, fig. 152.

FEDERICO BAROCCI

Urbinate-Parmese School. Born 1535 (?); died 1612. He is said to have studied in Urbino under his father and Battista Franco and then in Pesaro under his uncle Bartolommeo Genga. He spent some time in Rome but was active chiefly in Urbino. The crucial influence upon his style came from Correggio, but through what channels is unknown.

Studio of FEDERICO BAROCCI

K313 : Figure 55

QUINTILIA FISCHIERI. Washington, D.C., National Gallery of Art (276), since 1941.¹ Canvas. 48 $\frac{3}{4}$ × 37 $\frac{1}{2}$ in. (123.8 × 95.2 cm.). Inscribed on folded paper at right: *All' Ill[ust]re mia s[igno]ra e p[at]rona Oss[ervandissi]ma la sig[no]ra quintilia fischieri de Bon[oni]a Urbino* (To my illustrious lady and most respected patroness, Signora Quintilia Fischieri of Bologna – Urbino). Good condition.

Although obviously painted in the style of Barocci, K313 is less delicate in execution than is to be expected from him. The stiffness of the ruff and bodice and the awkward drawing of the lady's left hand are partly responsible for the

doubt thrown on the attribution to the master himself.² A close follower, perhaps with some help from the master in the face, may have painted K313, probably toward the end of the sixteenth century.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 2, as Barocci.

References: (1) *Preliminary Catalogue*, 1941, p. 13, as Barocci. (2) H. Olsen (*Federico Barocci*, 1962, p. 245), judging from photographs, says the quality of the painting indicates that it is the work of a pupil. In ms. opinions it had previously been attributed to Barocci by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, and A. Venturi. F. Wittgens (verbally) noted it as an 'extraordinarily fine example' of Barocci.

SOFONISBA ANGUISSOLA

Cremonese School. Born 1528; died 1625. She was a pupil of Bernardino Campi and of Bernardino Gatti in Cremona, where she left signed and dated portraits before going to Spain in 1559. She was active in Madrid and Genoa, and she spent her late years in Palermo. There van Dyck sketched her a year before her death and described her as spirited and interesting although nearly blind. The quality of her best work is indicated by the dispute among critics as to whether certain paintings are to be credited to her or to Moroni.

K1213 : Figure 56

TWO CHILDREN OF THE ATTAVANTI FAMILY. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.84), since 1961.¹ Wood. Diameter, 15½ in. (40 cm.). The inscription at lower left has been partially deciphered as: . . . attauanti filius . . . attau. . . ; at lower right as: Ottauia attauanti . . . mancina . . . nobile . . .² Good condition; cleaned 1961.

The style of K1213, especially when studied under X-ray, which emphasizes the delicate, well-rounded modeling, would seem to date the painting in Sofonisba's oeuvre³ of about 1555. This is the year inscribed on the artist's picture of the three sisters playing chess in the Poznań National Museum.

Provenance: Private Collection, England. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 35, and *Catalogue of European and American Paintings and Sculpture . . . Oberlin College*, 1967, p. 7, as Anguissola. (2) The inscription does

not correspond in calligraphy to the signatures of either Sofonisba or her sister Lucia as known on a number of paintings. It is therefore uncertain how much confidence should be placed in the identification of the subject as members of the Attavanti family. (3) K1213 has been attributed to Sofonisba Anguissola by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 13); see also note 1, above.

GIOVANNI BATTISTA MORONI

Brescian School. Born 1520/25; died 1578. He studied in Brescia under Moretto da Brescia, who, along with Lotto and Savoldo, had pursued an interest in realistic representation, which became traditional in the Lombard School and reached its ultimate conclusion in such artists as Ceruti in the eighteenth century. Moroni's paintings of religious subjects are strongly influenced by Moretto and by artists as early as Bellini and Dürer. His portraits, in which he gained greater renown, are convincing attempts to present his sitters just as they were. Unlike Titian, who chose to paint only the great of the earth and even emphasized their greatness, Moroni painted his compatriots from all walks of life and with seemingly no attempt at exalting their status.

K359 : Figure 57

PORTRAIT OF A MAN. Honolulu, Hawaii, Honolulu Academy of Arts (2982.1), since 1952.¹ Canvas on wood. 41½ × 32½ in. (104.3 × 83.2 cm.). Inscribed on a letter lying open on the table, at top: *Sig . . .*; at bottom: *Di Settembre alli XX. del M. D.LIII D V S* (September 20, 1553. Your most devoted servant).² Good condition; cleaned 1952.

The attribution to Moroni has not been challenged,³ and the date, 1553, places the painting in his early maturity. By the time he painted K359, Moroni seems to have come under the strong influence of Lotto, whose introspective, melancholy mood has infected the sitter in this portrait. The mannered effect of the splayed fingers of the man's right hand contrasts strangely with the realistic effect of his left hand. The latter, as has been noted,⁴ is very similar to the left hand of Moroni's famous *Tailor* in the National Gallery, London.

Provenance: Edward Solly, London (sold, 1821, to the following). Kaiser Friedrich Museum, Berlin (at that time called Neues Museum), no. 167, until 1921, when exchanged for another painting. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940,

no. 25, as Moroni; National Gallery of Art, Washington, D.C., 1941-51;⁵ after entering the Honolulu Academy of Arts: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 69, as Moroni.

References: (1) Catalogue by W. E. Suida, 1952, p. 58, as Moroni. (2) Most of the salutation at the heading of the letter is now illegible; the text of the letter was probably never intended to be legible; the signature following DVS (probably abbreviation for *Devotissimo Vostro Servitore*) is now missing. (3) K359 has been attributed to Moroni by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins (in ms. opinions), A. Venturi (*Storia dell'arte italiana*, vol. ix, pt. iv, 1929, pp. 213 f.), G. Gombosi (*Moretto da Brescia*, 1943, pp. 68, 79 n. 59), B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 286, and earlier editions), and Suida (*loc. cit.* in note 1, above). (4) See Gombosi (p. 68 of *op. cit.* in note 3, above). (5) *Preliminary Catalogue*, 1941, pp. 139 f., as Moroni.

GIOVANNI BATTISTA MORONI

K240: Figure 63

A GENTLEMAN IN ADORATION BEFORE THE MADONNA. Washington, D.C., National Gallery of Art (225), since 1941.¹ Canvas. $23\frac{1}{2} \times 25\frac{1}{2}$ in. (59.7 × 64.7 cm.). Good condition.

In every way typical of Moroni,² K240 demonstrates his realistic approach to portraiture in contrast to his more conventional approach to religious art. The worshipper, probably a donor, at the right, is a convincing portrait, studied directly from life, with no suggestion of idealization; but the group of Madonna and Child is traditional and taken, with some variation in expression and more in costume, from Dürer's engraving B. 32,³ which is in turn presumably influenced by Mantegna's small early Berlin Madonna, itself, in turn again, derived from Donatello. The expressions of the Madonna and Child may be seen again in other religious paintings in which Moroni has broken away from the influence of Moretto; for example, the *Madonna and Child with the Infant St. John* in the Budapest Museum. Typical of the period of about 1560, to which K240 is usually assigned, is the comparatively large size of the donor. From the Early Renaissance, when the donors – even royal ones – were shown as very small in comparison with the holy personages in a composition,⁴ donors became more and more prominent until they were of equal size and, as in K240, even larger than the object of their adoration. Another example of the late development is Moroni's painting now in the Basevi Collection, Bergamo, which follows the general scheme of K240: the donor is partly silhouetted against a wall beyond which he

beholds a scene of the baptism of Christ, which is generally thought to be based on a (presumably lost) painting by Moretto.⁵ Here again and in other paintings by Moroni, the donor is shown only half-length, so there is no reason to suppose that K240 is a fragment of a larger painting.⁶

Provenance: Casa Grimani, Venice. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'L'Art Italien,' Palais des Beaux-Arts, Paris, May 16-July 21, 1935, no. 322 of catalogue, as Moroni; 'Masterpieces of Art,' New York World's Fair, May-Oct. 1939, no. 258 of catalogue, as Moroni.

References: (1) *Preliminary Catalogue*, 1941, p. 139, as Moroni. (2) The attribution of K240 to Moroni has not been disputed; among critics who have treated the painting as Moroni's are L. Serra (in *Bollettino d'Arte*, vol. xxix, 1935, pp. 42 f.), D. Cugini (*Moroni pittore*, 1939, p. 148, suggesting that K240 is a fragment of a larger painting and proposing several extant figures of adorers as original parts of the same picture), H. Tietze (*Masterpieces of European Painting in America*, 1939, p. 314, citing Dürer's engraving of a full-length Madonna and Child, B. 32, as Moroni's model), R. Longhi (in *Paragone*, no. 41, 1953, p. 23, indicating Moroni's use of an earlier representation of the Madonna and Child), B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 288, and earlier editions), and G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) Noted by H. Tietze, *loc. cit.* in note 2, above. Dürer's engraving is reproduced by C. Dodgson, *Albrecht Dürer: Engravings and Etchings*, 1967, p. 112. (4) Among the many examples in the Kress Collection see the Lippo Vanni (K1355A) reproduced in Fig. 149 of the first volume of this catalogue. (5) The Basevi (ex-Morlani) painting is reproduced by A. Venturi, *Storia dell'arte italiana*, vol. ix, pt. iv, 1929, fig. 193. (6) For the theory that K240 is a fragment see Cugini, *loc. cit.* in note 2, above.

GIOVANNI BATTISTA MORONI

K1548: Figure 58

PORTRAIT OF A MAGISTRATE. Tucson, Ariz., University of Arizona (61.112), since 1951.¹ Canvas. $16\frac{1}{2} \times 14\frac{5}{8}$ in. (41.3 × 37.2 cm.). Good condition.

Delicacy of modeling and convincing portrayal of physical features tend to date K1548 in Moroni's mature style of about 1570 or a little later and to rank Moroni as a forerunner of Velázquez.² The portrait may be compared with the *Portrait of a Man* (no. 3128) in the National Gallery, London.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) Catalogue by W. E. Suida, 1951, no. 12, and 1957, no. 15, as Moroni, c. 1570. (2) R. Longhi (in ms. opinion; see also in *Paragone*, no. 41, 1953, p. 23) assigns K1548 to Moroni, about 1565/70, and B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 288) lists it as Moroni. See also Suida, *loci cit.* in note 1, above.

Attributed to
GIOVANNI BATTISTA MORONI

K190: Figure 62

ST. JEROME IN THE WILDERNESS. Allentown, Pa., Allentown Art Museum (60.12.KB), since 1960.¹ Wood. 17½ × 14¼ in. (44.5 × 36.2 cm.). The inscription, *L. Lotus 1520*, on the rock below the lion, is a later addition. Fair condition; abraded throughout; cleaned 1960.

Attributions of K190 have varied from Moretto,² in his early period, about 1520, to Girolamo Muziano, who was not born until 1528.³ The calm mien of the saint and the idyllic landscape, in which the influence of Titian has been aptly cited, would seem to rule out Muziano, whose frequent representations of St. Jerome are, like his paintings in general, strikingly dramatic in mood. However, a mid-century date for K190 seems likely. Comparison with such a painting by Moretto as the *Christ Blessing St. John the Baptist*, in the National Gallery, London, tends to support the attribution of K190 to Moretto, while comparison with Moroni's *Baptism of Christ* in the Basevi Collection, Bergamo,⁴ makes an attribution of K190 to Moroni seem yet more plausible. K190 has been called a copy by Moroni after Moretto.⁵ That the style is later than Moretto's is noticeable especially in the piling up of the mountainous background and in the Veronese-like character of the foliage.⁶

Provenance: Gustavo Frizzoni, Milan. Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited, always as Moretto: 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 44 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Portland, Ore., and Montgomery, Ala., Aug. 1–Oct. 31, 1938; 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept. 1939, no. 114 of catalogue by F. Lechi; Seattle Art Museum, Seattle, Wash., 1952–53, no. 16 of 1952 catalogue by W. E. Suida.

References: (1) Catalogue by F. R. Shapley, 1960, p. 66, as Moretto. (2) K190 has been attributed to Moretto by G. Fiocco, R. Longhi, R. van Marle, C. Norris, F. M. Perkins, O. Sirén, A. Venturi (in ms. opinions), and W. E. Suida (in *Critica d'Arte*, Jan.–Mar. 1940, p. 118). (3) G. Gombosi (*Moretto da Brescia*, 1943, p. 119) gives K190,

without discussion, to Muziano. (4) Regarding the Basevi painting see the catalogue entry to K240, p. 32. (5) C. Boselli (in *Arte Veneta*, vol. II, 1948, p. 94) contends that K190 is by Moroni, copying Moretto. (6) B. Berenson (in ms. opinion) finds K190 closer to Paolo Veronese than to Moretto.

Attributed to
GIOVANNI BATTISTA MORONI

K1768: Figure 59

PORTRAIT OF A GENTLEMAN IN BLACK. Memphis, Tenn., Brooks Memorial Art Gallery (61.207), since 1958.¹ Canvas. 22½ × 19½ in. (58.1 × 49.8 cm.). Good condition except for slight abrasion in face; cleaned 1953.

Highly praised as a late work by Moroni (about 1570),² K1768 nevertheless presents some problems as to attribution. The almost impressionistic technique of the modeling is scarcely characteristic of Moroni, and the dark, spotty effect in the shadowgraph is very different from the delicately shaded modeling shown by X-rays of such typical paintings by Moroni as K359 (Fig. 57) or K240 (Fig. 63). If by Moroni, K1768 is the portrait by him which was copied by the Lombard painter Giovanni Carnovali (1804/06–1873), as recorded in a monograph on that artist.³

Provenance: Conte Suardo, Bergamo. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951–56.⁴

References: (1) Catalogue by W. E. Suida, 1958, p. 58, and by M. Milkovich, 1966, p. 66, as Moroni. (2) R. Longhi (in ms. opinion, 1950), dating K1768 about 1570, sees the naturalistic presentation and psychological analysis as prophetic of Frans Hals and Velázquez; Suida (*loc. cit.* in note 1, above) finds K1768 extremely sensitive in modeling, pictorially one of Moroni's most perfect works; B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 286) lists it as by Moroni. (3) C. Caversazzi, *Giovanni Carnovali*, 1933, pp. 34, 262, pl. xxviii. In 1897, the date of the first edition of this monograph, the copy (after Moroni) reproduced in pl. xxviii was owned (according to p. 262) by Nob. Vittorio Goltara, Milan, a collector who owned a number of other paintings by Carnovali. On p. 34 of the monograph the author praises Carnovali's remarkable ability as a copyist and cites his copy after Moroni as an example of this ability. As far as can be judged by comparing half-tone with photograph, the bust on Caversazzi's pl. xxviii can hardly be distinguished from that in K1768. I have not been able to trace Goltara's collection. (4) *Paintings and Sculpture from the Kress Collection*, 1951, p. 276 (catalogue by Suida), as Moroni.

Follower of
GIOVANNI BATTISTA MORONI

K1687: Figure 60

PORTRAIT OF A MAN IN ARMOR. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.46), since 1960.¹ Canvas. $100\frac{3}{8} \times 63\frac{3}{4}$ in. (255×161.9 cm.). Inscribed at lower left: G. B. M. 1563.² Fair condition; some restoration on abraded face; cleaned 1950.

The generalized treatment of face and hands and an even greater stiffness of pose than would seem to be necessitated by the armor have led to much doubt of K1687's attribution to Moroni.³ The painting is thought to be a pendant of one of similar dimensions formerly in the Palazzo Donà delle Rose, Venice, and now, like K1687, in the North Carolina Museum of Art, where it is attributed to Moretto da Brescia.⁴ The Donà delle Rose painting is of an armored man on horseback; here the horse is white, as in K1687, but the entire animal is included in the picture, even if somewhat awkwardly modeled. The arrangement of K1687, with only the head of the horse projecting between the columns, is unusual. Moreover, it has been cited as a possibly unique example of Italian state portraiture in which a full-length figure is shown standing beside his horse.⁵ The sitter in the Donà delle Rose portrait is traditionally identified as a member of the Martinengo family. This leads to the suggestion that the nobleman in K1687 may have belonged to the same family.⁶

Provenance: Lord Stalbridge, London (sold, Christie's, London, May 3, 1929, no. 44, as Moroni, to the following). E. Permain. William Randolph Hearst, New York (offered for sale, Hammer Galleries, New York, 1941, no. 164-1 of catalogue, as Moroni) - exhibited: Los Angeles County Museum, Los Angeles, Calif., 1946. French & Co., New York. Kress acquisition, 1949 - exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950-53.⁷

References: (1) Catalogue by F. R. Shapley, 1960, p. 94, as Moroni. (2) Since Moroni was accustomed to spell out his name in his signatures and since the execution of the inscription in K1687 lacks Moroni's precision, Morassi (*loc. cit.* in note 3, below) is probably correct in thinking this inscription may have been added by another - even if contemporary - hand. (3) K1687 has been attributed to Moroni by W. E. Suida (*The Compleat Collector*, Jan. 1944, p. 16; *loc. cit.* in note 7, below) and A. Morassi (in ms. opinion, 1963); J. Held (in *Art Bulletin*, vol. XL, 1958, p. 144) mentions it incidentally as by Moroni. G. Lendorff (*Giovanni Battista Moroni*, 1933, p. 91) suggests that it may be by Moroni's practically unknown follower Giovanni Battista Moneta; D. Cugini (*Moroni pittore*, 1939, p. 322) lists it as wrongly attributed to Moroni. (4) The Donà delle Rose painting is attributed to Moretto by, among others,

B. Berenson (*Italian Pictures of the Renaissance*, 1932 ed., p. 376) and W. R. Valentiner (in catalogue of the North Carolina Museum of Art, 1956, p. 80), although later (see Shapley, *loc. cit.* in note 1, above) Valentiner is quoted as saying that the Donà delle Rose portrait, as well as K1687, is by Moroni. The Donà delle Rose painting is attributed by G. Gombosi (*Moretto da Brescia*, 1943, p. 120) to a follower of Moretto. (5) Held, *loc. cit.* in note 3, above. Held notes in the composition a reminiscence of renderings of St. George. (6) Suida, p. 16 of *op. cit.* in note 7, below. (7) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 14, 16, as Moroni.

NORTH ITALIAN SCHOOL
XVI CENTURY

K1193: Figure 61

PORTRAIT OF A MAN. Madison, Wis., Elvehjem Art Center, University of Wisconsin, Study Collection (61.4.9), since 1961.¹ Wood. $25\frac{1}{4} \times 20\frac{1}{8}$ in. (64.2×51.1 cm.). Very good condition; cleaned 1956.

The style seems more suggestive of a North Italian - possibly a follower of Moroni - than of Ridolfo Ghirlandaio, with whose milieu K1193 has been associated.²

Provenance: Principe Trivulzio, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) Catalogue, 1961, p. unnumbered, as unknown Florentine painter. (2) K1193 has been attributed (in ms. opinions) to Ridolfo Ghirlandaio by G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi; tentatively to Michele di Ridolfo by R. Longhi; and to a North Italian artist by B. Berenson.

BATTISTA ANGOLO DEL MORO

Battista Angolo (or Agnolo), called del Moro from his Veronese master, Francesco Torbido del Moro. Veronese School. Active second half of XVI Century. He was influenced by Titian and especially by Paolo Veronese. His most extensive work seems to have been in wall and ceiling decorations, of which few have survived.

K1543: Figure 64

A VISION OF THE HOLY FAMILY NEAR VERONA. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.83), since 1961.¹ Canvas. $34\frac{7}{8} \times 43\frac{1}{4}$ in. (88.8×109.8 cm.). Inscribed on cartello, center below: VERONA Fatta nel monasterio Santo Angolo Ao. 1581. Good condition.

The influence of Veronese is obvious in the large figures of the Madonna and St. Joseph, while Niccolò dell'Abate is recalled by the landscape. The attribution to Battista Angolo del Moro is highly recommended by the stylistic resemblance of K1543 to altarpieces and frescoes by the artist in Verona.² Of considerable significance for the attribution may be also the fact that Battista Angolo painted a panoramic view of Verona as one of his decorations in the Palazzo Canossa, Verona.³ The view in K1543 is probably from the north, where the no-longer extant Sant'Angolo in Monte stood on the Colle di Castello San Pietro, not far inside the city walls. The picture is a *trompe l'oeil*, giving the effect of a view of the Holy Family being revealed under and through an evening view of Verona with shepherds and a resting traveler in the foreground.

Provenance: Durlacher's, New York. Kress acquisition, 1948.

References: (1) Catalogue by W. Stechow, in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 31, as Veronese School, and *European and American Paintings and Sculpture in the Allen Memorial Art Museum*, 1967, p. 85, as Veronese, probably Battista Angolo del Moro. (2) This attribution has been suggested by T. Mullay (see Stechow in the 1967 publication cited in note 1, above), based on Battista Angolo's *Madonna in Glory with Saints* in San Fermo Maggiore and frescoes in Santo Stefano and on the façade of Casa Bentegodi, all in Verona, and on certain drawings. (3) This ceiling decoration is listed by A. Venturi, *Storia dell'arte italiana*, vol. IX, pt. VII, 1934, p. 57. I have not been able to see this decoration or a photograph of it. According to Vasari (*Le Vite*, Milanesi ed., vol. V, pp. 423 f.) Battista Angolo made beautiful maps of various *paesi*.

VENETIAN SCHOOL

XVI CENTURY

PARIS BORDONE

Venetian School. Born 1500; died 1571. He was brought as a child to Venice, where he studied briefly under Titian and was early influenced by Giorgione. He seems to have traveled much – certainly to Lombardy, possibly to Augsburg, and probably even twice to France. The elegant mannerism of the Fontainebleau School was especially influential on his late style.

K1112: Figure 65

THETIS AND HEPHAESTUS. Columbia, Mo., University of Missouri, Study Collection (61.78), since 1962. Canvas. $54\frac{7}{8} \times 50\frac{1}{4}$ in. (139.4×127.7 cm.). Signed at lower left: O. PARIDIS BORDONO. Fair condition; background abraded.

A typical work of Bordone's maturity,¹ K1112 was probably painted about 1555, a few years earlier than the similar composition, *Jupiter and Io*, now in the Göteborg Museum, which seems correctly assigned to about 1560. It would be tempting to think that the two paintings might have been pendants, but the sizes are perhaps not similar enough and the somewhat less mannered style of K1112 tends to date it earlier than the Göteborg picture. As is often the case in Bordone's mythological scenes, the subject is uncertain. Sometimes interpreted as *Minerva at the Forge of Vulcan*,² the subject of K1112 is more plausibly explained as Thetis getting from Hephaestus (Vulcan) armor for her son, Achilles.³ With its seemingly weightless figures, floating in clouds, K1112 may have been painted as a ceiling or overdoor decoration.

Provenance: Edward Solly, London (sold, Christie's, London, May 8, 1847, no. 1, as Bordone; bought by Anthony). Frederick Leighton (Lord Leighton of Stretton), London – exhibited: Royal Academy, 1882, no. 211, as *Hephaestus and Thetis* by Bordone (sold, Christie's, London, July 14, 1896, no. 349, as Bordone; bought by R. Legg). Marchese Doria, Genoa. Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (474), 1941–51;⁴ Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60.⁵

References: (1) K1112 has been accepted as typical of Bordone by L. Bailo and G. Biscaro (*Della Vita e delle*

opere di Paris Bordon, 1900, p. 199, where it is said to have disappeared after the Leighton sale of 1896, and where Gronau and Cook are cited as having expressed acceptance of the painting as by Bordone), G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi, B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 47, as *Venus and Vulcan*), and G. Canova (*Paris Bordon*, 1964, pp. 59, 103). (2) See note 4, below. (3) *Iliad*, xviii. This interpretation of K1112 was followed at least as early as 1882 (see *Provenance*, above, and J. P. Richter, in *Kunstchronik*, vol. xvii, 1882, p. 286, discussing the subject and noting that the painting had been recently acquired in Italy). (4) *Preliminary Catalogue*, 1941, pp. 27 f., as *Minerva at the Forge of Vulcan*, by Bordone. (5) Catalogue by W. E. Suida, 1952, p. 56, as *Thetis and Hephaestus*, by Bordone.

PARIS BORDONE

K1631: Figures 66, 68

A YOUNG HERO ARMED BY BELLONA AND MERCURY. Birmingham, Ala., Birmingham Museum of Art (61.117), since 1959.¹ Canvas. $41 \times 60\frac{3}{4}$ in. (104.3×154.3 cm.). Signed, in the lower space between the hero and Bellona: PARIDIS BORDONO (not clearly legible). Fairly good condition.

Characteristic of Bordone's treatment of mythological subjects in a style influenced by the Mannerism of the Fontainebleau School, K1631 is probably to be dated in the 1550's.² The figure of Bellona (or Minerva?) at the right is closely similar to the Thetis (or Minerva?) in K1112 (Fig. 65) and is one of Bordone's most pleasing inventions. Inconclusive attempts have been made to identify the young hero.³ That figure is no doubt a portrait in a semi-mythological role, sometimes thought to be that of Perseus, whose distinctive attributes are lacking, however.

Provenance: Edward Solly, London (catalogue, n.d., no. xii; sold Christie's, London, May 8, 1847, no. 17, as Bordone; bought by Capt. Barrett). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 161, as Bordone)⁴ – exhibited: 'National Exhibition of Works of Art,' Leeds, 1868, no. 51, as Bordone. Contini Bonacossi, Florence. Kress acquisition,

1949 – exhibited, after entering Birmingham Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 10, as Bordone.

References: (1) Catalogue by W. E. Suida, 1959, pp. 81 f., as Paris Bordone. (2) K1631 has been dated 1535/45 by R. Longhi (in ms. opinion) and W. E. Suida (*loc. cit.* in note 1, above); in the 1550's by G. Canova (*Paris Bordon*, 1964, p. 59; see also p. 75). It is listed by A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 1033) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 47, and earlier lists). (3) See J. C. Robinson (*loc. cit.* in note 4, below), L. Bailo and G. Biscaro, *Della Vita e delle opere di Paris Bordon*, 1900, pp. 147 f.), and Borenus (*loc. cit.* in *Provenance*, above). (4) See also J. C. Robinson, *Memoranda on Fifty Pictures*, 1868, no. 19.

Attributed to PARIS BORDONE

K127: Figure 67

DIANA AS HUNTRESS. Alexander City, Ala., Alexander City Public Library, since 1964. Wood. $11 \times 25\frac{3}{4}$ in. (27.9 × 65.4 cm.). Fair condition; abraded in figures, sky, and along bottom of panel; some restoration; cleaned 1955.

The almost unanimous attribution of K127 to Bordone is impressive;¹ but X-ray shows considerable areas of pigment missing and so much revision (albeit early) of the figures as to recommend some caution in classifying the style.² Resemblance in composition, size, and format may be noted between K127 and a painting attributed to Girolamo da Santa Croce, the *Rape of Europa* formerly in the Sterbini Collection³ and now in the Museo di Palazzo Venezia, Rome. In the same respects resemblance has recently been noted between K127 and another *Rape of Europa*, this one in the Antonio Zangrando Collection, Breda di Piave (Treviso), which has been attributed to Bordone, partly on the strength of the attribution to him of K127.⁴ A dating of about 1550 is suggested for both the Zangrando picture and K127.⁵ Parallels with K127 may be found also in paintings by Andrea Schiavone and, like some of Schiavone's small panels of the same format, K127 may have been designed as furniture decoration. It should be noted that the figure in the left distance, which now appears in the guise of Mercury, an incongruous actor in the scene, is badly blurred in the shadowgraph.

Provenance: Marchese Doria, Genoa. Contini Bonacossi, Florence. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Sept. 1933, Seattle, Wash., through June 1935, Charlotte, N.C., p. 47 of catalogue, as Bordone; National Gallery of Art, Washington, D.C. (171), 1941–51.⁶

References: (1) K127 has been attributed to Bordone by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi, W. E. Suida (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 47), and G. Canova (*Paris Bordon*, 1964, pp. 53, 108 f.), usually stressing its Giorgionesque character and dating it early in Bordone's career; only Canova suggests a date in the 1550's. (2) H. Tietze and E. Tietze-Conrat (in ms. opinion) have rejected any definite attribution. (3) Published when in this collection, by A. Venturi (*La Galleria Sterbini in Roma*, 1906, pp. 169 f., fig. 69). (4) Canova, in *Arte Veneta*, vol. XXII, 1968, pp. 172 f. (5) *Ibid.* (6) *Preliminary Catalogue*, 1941, p. 27, as Bordone.

ANDREA SCHIAVONE

Andrea Meldolla da Zara, called Schiavone (Slovene) since he came from Dalmatia. Venetian School. Active from c. 1540; died 1567. He worked chiefly in Venice although he is said to have been a pupil of Parmigianino. He was, in any case, much influenced by this artist, but also by Titian and Tintoretto. Signed etchings help in characterizing his style, and among paintings the three *tondi* in the ceiling of the Libreria Sansoviniana, Venice, serve as touchstones.

K1799A: Figure 69

PRIESTHOOD

K1799B: Figure 70

THE FORCE OF ARMS

Lewisburg, Pa., Bucknell University (BL-K19a and b), since 1961.¹ Wood. *Tondi*, K1799A, $15 \times 15\frac{3}{8}$ in. (38.1 × 39.1 cm.); K1799B, $15\frac{1}{4} \times 15\frac{3}{4}$ in. (38.7 × 40 cm.). Both in good condition; cleaned 1953.

Stylistic relationship of these two *tondi* to the three painted by Schiavone in 1556/57 for the ceiling of the Libreria Sansoviniana, Venice,² affords evidence for their attribution to this artist.³ It has been reasonably suggested that they may have been tentative studies for the Libreria *tondi*,⁴ thus dating them about 1556. They deal with the same subjects as two of the Libreria *tondi*, but in different and much simpler compositions. For the animated movement of their figures and the sketchy style of their execution K1799A and K1799B find close parallels in Schiavone's *Annunciation*, *Nativity*, and *Adoration of the Magi* in Santa Maria del Carmine, Venice;⁵ for remarkably similar figure types see *The Judgment of Midas*, at Hampton Court Palace.⁶

Provenance: Conte Marozzi, Venice. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Philbrook Art Center, Tulsa, Okla., 1953–61.⁷

References: (1) Catalogue by B. Gummo, 1961, p. 36, as Schiavone. (2) Schiavone's authorship of the *Libreria tondi* is attested by C. Ridolfi (*Le Maraviglie dell'arte*, 1648, ed. D. von Hadeln, vol. I, 1914, pp. 249 f.). See also L. Fröhlich-Bum, in *Jahrbuch der Kunsthistorischen Sammlungen des Kaiserhauses*, vol. XXXI, 1913, pp. 137 ff. One of the *Libreria tondi* is reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. II, fig. 1181. (3) K1799A and B have been attributed to Schiavone by R. Longhi (in ms. opinion, dating them about 1550), W. E. Suida (*loc. cit.* in note 7, below), B. S. Myers, ed. *Encyclopedia of Painting*, 1955, pp. 436 f.), and Berenson (*op. cit.*, vol. I, 1957, p. 161). (4) Suggested by Suida (*loc. cit.* in note 7, below). (5) The Carmine paintings are reproduced by V. Moschini, in *Emporium*, vol. XCVII, 1943, pp. 236 ff. (6) The Hampton Court picture is reproduced by P. Zampetti, *A Dictionary of Venetian Painters*, vol. II, 1970, pl. unnumbered (near end of vol.). (7) Catalogue by Suida, 1953, p. 56, as Schiavone.

PAOLO VERONESE

Paolo Caliari, called Veronese from his native city, Verona. Venetian School. Born 1528; died 1588. In Verona he presumably studied modeling under his father and painting under his uncle Antonio Badile. Mannerist influences reached him from various sources – from Giulio Romano's decorations in Mantua and from the Parmese Parmigianino. By 1555 or a little earlier Veronese had settled in Venice. In his vast output of decorations he employed collaborators, including his brother (Benedetto) and his sons (Carletto and Gabriele). It was these relatives who carried on the studio after Paolo's death: some extant paintings are signed as by the 'heirs of Paolo Veronese'.¹

K1898: Figure 74

REBECCA AT THE WELL. Washington, D.C., National Gallery of Art (1161), since 1956.² Canvas. $57\frac{1}{4} \times 111\frac{1}{4}$ in. (145.5 × 282.7 cm.). Good condition; few abrasions in upper background; horizontal seam in canvas.

This is one of a series of ten paintings, all approximately the same size, which were together in the second Duke of Buckingham's collection at the time of the duke's exile, in 1648, when they were bought in Antwerp by Archduke Leopold Wilhelm and taken to Prague.³ An inventory of 1718 shows all ten paintings of the series in the collection of the Castle at Prague; but by 1723 two had been taken to Vienna; in 1876 six of the others followed.⁴ The eight taken to Vienna are as follows: *Hagar in the Desert*, *Esther and Ahasuerus*, *Susanna and the Elders*, the *Flight of Lot*, *Christ and the Samaritan Woman at the Well*, the *Woman Taken in*

Adultery, the *Centurion before Christ*, and K1898. All of these except the last are still in Vienna; and only a few years ago the *Adoration of the Shepherds* and *Christ Washing the Feet of the Disciples*, the two paintings which had remained in Prague, passing under various attributions, were rediscovered, still in Prague, where they are now exhibited in the renovated old Castle.⁵

It is not known who commissioned the ten large paintings, five of them Old Testament scenes,⁶ five New Testament; nor is it known how they were intended to be used: probably as a frieze.⁷ Critics agree in dating them in the last decade of Paolo's life, between 1580 and 1585. But there has been varied speculation regarding Paolo's share in them. That he designed them all, no one doubts; and he is usually credited with the complete execution of at least one, the *Hagar in the Desert*. The execution of the others has generally been credited in part at least to assistants. However, with the cleaning of the paintings and more careful study of them, opinion has come to credit a larger and larger share of the execution to Paolo himself. Recognized as one of the best in the series, K1898 is marred by no passages which seem to be definitely distinguishable from Paolo's own style.⁸

The subject of K1898, based on Genesis 24, is known in two other versions attributable to Paolo. The one in the Marquess of Exeter's collection, Burghley House, is as rich in composition as K1898; but the figures in K1898 are more closely paralleled in the example in the Earl of Yarborough's collection,⁹ where the Rebecca almost repeats, in reverse, the Rebecca of K1898. All three versions exhibit beautifully wrought brass buckets so favored by Paolo.

Provenance: George Villiers, second Duke of Buckingham, York House, London¹⁰ (sent to Antwerp in 1648 and sold in that year to the following). Archduke Leopold Wilhelm, Prague Castle (until 1876).¹¹ Gemäldegalerie, Vienna (until 1952). Knoedler's, New York. Kress acquisition, 1952.

References: (1) See C. Gould, *National Gallery Catalogues: The Sixteenth-Century Venetian School*, 1959, p. 138. (2) *Paintings and Sculpture from the Kress Collection*, 1956, p. 196 (catalogue by W. E. Suida and F. R. Shapley), as Paolo Veronese. (3) These ten paintings were probably inherited by the second duke from his father, George Villiers, first Duke of Buckingham, who was assassinated in 1628. When parliament sequestered the second duke's estate in 1648, an old servant of the family succeeded in sending a part of the collection to Antwerp to be sold for the benefit of the duke. In an inventory of the part sent to Antwerp, drawn up by Brian Fairfax, but not published until 1758 (*A Catalogue of the Curious Collection of Pictures of George Villiers, Duke of Buckingham*), K1898 is entered as no. 5 on p. 7: 'Abraham's servant and

Rebecca. Length 5 ft., breadth 10 ft.' Along with it are listed the other nine paintings in the series. (4) According to Neumann, p. 290 of catalogue cited in note 5, below. (5) In a letter of Aug. 22, 1963, Dr. J. Neumann kindly informed the National Gallery of Art of his discovery of the two long-missing pictures. They have since been announced by O. Kalina (in *Emporium*, vol. LXX, 1964, p. 58) and K. Just and H. Ley (in *Apollo*, Mar. 1964, p. 228), and they have been discussed by, among others, A. Ballarin (in *Arte Veneta*, vol. XIX, 1965, pp. 71 ff.) and Neumann (*The Picture Gallery of Prague Castle*, 1967, nos. 70 and 71, catalogued in detail and reproduced). (6) *Susanna and the Elders* counts among the Old Testament scenes: although omitted from the King James version, the story of Susanna appears in other Bibles as Daniel 13. (7) Writing of Veronese's remarkable adaptation of the perspective and design of his compositions to the precise locations for which they were painted, C. Gould (in *Essays in the History of Art Presented to Rudolf Wittkower*, vol. II, 1967, p. 125) takes occasion to note the baffling lack of any hint as to the building, or even the city, for which the great series of ten pictures was painted; he says their wide format suggests a friezelike installation, and the crowding of figures toward the left in K1898 may indicate that this section of the frieze was intended for a right-hand wall. (8) The catalogue of the Duke of Buckingham's collection cited in note 3, above, enters the paintings under Paolo's name, as do the Vienna museum catalogues of 1784, 1928, and 1938, while the Vienna catalogue of 1907 gives some of them to his workshop but seems to omit K1898, and that of 1965 gives the ones remaining in Vienna tentatively to Paolo. There has been very little attempt at a definition of the assistance in the execution of the series. G. Fiocco (*Paolo Veronese*, 1928, pp. 97 ff.; K1898 and the seven paintings still in Vienna are reproduced in Fiocco's second edition, n.d. [1934?], pl. CLXIII-CLXVI) suggests that Montemezzano may have collaborated with Paolo. Neumann (*op. cit.* in note 5, above) includes K1898 in a group of four which he attributes to Paolo with less assistance than he thinks can be detected in the other paintings of the series; Ballarin (pp. 74 ff. of *op. cit.* in note 5, above) tends to credit Paolo with execution as well as design throughout the series; B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 139, and earlier editions) gives all eight of those known to him, including K1898, to Paolo; and R. Pallucchini (*Veronese*, 1943, p. 42) in his brief notice of the series mentions no assistance; later (in letter of Jan. 16, 1971) he speaks of K1898 as a *capolavoro* of Veronese. R. Marini (*Veronese*, French ed., 1970, p. 122, no. 224) catalogues K1898 as of high quality, by Veronese; the symbol beside the catalogue entry indicates the intervention of assistants. (9) The Yarborough version is reproduced by L. Vertova (in *Burlington Magazine*, vol. CII, 1960, p. 69), who dates it late in Paolo's career. (10) See note 2, above. (11) See Neumann, p. 290 of *op. cit.* in note 5, above.

PAOLO VERONESE

K2169: Figure 73

THE ANNUNCIATION. Washington, D.C., National Gallery of Art (1529), since 1957. Canvas. 38 $\frac{3}{4}$ × 29 $\frac{5}{8}$ in. (98.4 × 75.3 cm.). Good condition except for few restorations along bottom.

There are several versions of the *Annunciation* by or dependent upon Paolo Veronese which are closely related to K2169. Some are horizontal in format; some are vertical. Some include the heavenly host above; some omit it. At least one is early, about 1550; most are late, in the 1580's. In the types and poses of the two principal figures and in their immediate surroundings there is little variation from one version to another. An early example is in the Uffizi, Florence. Late ones are two in the Accademia, Venice, one of these datable in 1581, both at least partly of bottega execution; and one in the Escorial, dated 1583 and inscribed with Paolo's name although it is apparently of bottega execution. Of each of these primary examples other versions are known.¹ With its suggested dating of about 1580, K2169 would stand at the beginning of the late group, and it would seem to be satisfactorily attributed to Paolo himself, possibly with *bottega* assistance.²

Provenance: Duke of Westminster, Grosvenor House, London (no. 84 in the Grosvenor House catalogue of 1821, without indication of earlier provenance) – exhibited: Royal Academy, London, 1876, no. 130, as Paolo; *ibid.*, 1903, no. 52, as Paolo. Duke of Westminster sale (Christie's, London, July 4, 1924, no. 58, as Paolo; bought by Buttery). Julius Böhler's, Munich (sold, 1925, to the following). Julius H. Haass, Detroit, Mich. – exhibited: 'Old and Modern Masters,' Detroit Institute of Arts, Detroit, Mich., Oct. 1927, no. 24, as Paolo; 'Loan Exhibition,' *ibid.*, 1929. Mrs. Lillian Henkel Haass, Detroit, Mich. – exhibited: 'Masterpieces of Art from European and American Collections,' Detroit Institute of Arts, Apr. 1–May 31, 1941, no. 63 of catalogue, as Paolo; 'Paolo Veronese,' Ca' Giustinian, Venice, Apr. 25–Nov. 4, 1939, no. 86 of catalogue by R. Pallucchini, as Paolo, painted before 1583; 'Masterpieces from Detroit Private Collections,' Detroit Institute of Arts, Apr. 23–May 22, 1949, no. 35, as Paolo. Newhouse's, New York. Frederick Mont's, New York. Kress acquisition, 1957.

References: (1) Of horizontal format, like the one from 1581 in Venice, another example is cited by S. Reinach (*Répertoire de peintures*, vol. II, 1907, p. 42) as in the Palazzo Rosso, Genoa (see O. Grosso, *Le Gallerie d'Arte del Comune di Genova*, 1932, p. 70, as school of Paolo), assigned to the school of Paolo. Yet another horizontal example is published by D. von Hadeln (in *Pantheon*, vol. XIII, 1934, p. 115) as in a private collection in America, assigned to Paolo himself. What seems to be a replica of

the Escorial *Annunciation* is in the Paul Methuen Collection, Corsham Court, Wiltshire. (2) K2169 has been attributed to Paolo by Pallucchini (see *Provenance*) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 130, and earlier editions, as late). D. C. Rich (in *Pantheon*, vol. VII, 1931, p. 20) says it is probably not entirely by Paolo's hand. G. Fiocco (*Paolo Veronese*, n.d. [1934?], p. 127), who seems to be unacquainted himself with K2169, quotes Rich's opinion somewhat inaccurately. E. Arslan (in *Belle Arti*, Aug.-Sept. 1948, p. 236 n. 10), writing of the 1939 exhibition listed in *Provenance*, cites K2169 as one of the paintings in which school intervention is suspected. R. Marini (*Veronese*, 1970, no. 255) gives K2169 to Veronese with some assistance.

PAOLO VERONESE

K2073 : Figure 77

ST. LUCY AND A DONOR. Washington, D.C., National Gallery of Art (1411), since 1956.¹ Canvas. 71½ × 45¾ in. (180.6 × 115.3 cm.). Fair condition; face slightly abraded; cleaned 1955.

It has been suggested that K2073 may be the *St. Lucy* which Ridolfi in the mid-seventeenth century says Paolo Veronese painted for the Compagnia della Croce in Belluno (Civiale di Belluno).²

Although the effect of K2073 is too operatic to suit modern taste, the effect is not far different from that of the Virgin, for example, in Veronese's *Annunciation* in the Accademia, Venice,³ of 1581, probably the approximate date of K2073. As an example, also dating from the 1580's, of Veronese's finest achievements in the representation of religious exultation, more restrained than K2073 in expression, the *Healing of a Sick Boy* in San Pantaleone, Venice, may be cited. As K2073 now appears, the expression of St. Lucy may be partly due to the loss of pigment in the chin and lower lip. Also, to judge from the spirited effect revealed by X-ray, the quality of the whole painting – especially of the donor's portrait – would seem to have been more worthy of Veronese than it now appears to be. He may well have had assistance in the execution of the large canvas.

Provenance: Earl of Northesk, Ethie Castle, Arbroath, Scotland. Anonymous sale, Christie's, London, Feb. 5, 1925, no. 128, as Veronese; bought by Kendal, apparently for the following. Contini Bonacossi, Rome. Kress acquisition, 1954.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 194 (catalogue by W. E. Suida and F. R. Shapley), as Paolo. (2) C. Ridolfi, *Le Maraviglie dell'arte*, vol. I, 1648; D. von Hadeln ed., vol. I, 1914, p. 317. Von Hadeln, who notes (in *loc. cit.*, above) that the church

was torn down in the early nineteenth century and that the *St. Lucy* had disappeared, suggests (in ms. opinion, 1926) that K2073 may be the painting cited by Ridolfi. B. Berenson also (verbally) has accepted K2073 as by Veronese. R. Marini (*Veronese*, French ed., 1970, p. 125, no. 251) thinks it in large part an autograph Veronese, with limited collaboration. R. Pallucchini (in letter of Jan. 16, 1971) expresses uncertainty as to whether the painting is by Paolo Veronese or by his brother Benedetto. (3) However it must be remembered that the Virgin in the *Accademia Annunciation* has the reputation of being a studio collaboration and also of being considerably restored.

PAOLO VERONESE and Assistants

K1870 : Figure 79

SACRA CONVERSAZIONE. New Orleans, La., Isaac Delgado Museum of Art (61.80), since 1953.¹ Canvas. 40½ × 50¼ in. (103.2 × 127.7 cm.). Good condition; cleaned c. 1950/51.

In composition and intention K1870 is typical of Veronese in the 1560's, his middle period, as seen in the Louvre *Madonna with St. George, St. Justina, and a Donor*, or in the San Zaccaria altarpiece now in the Accademia, Venice. But the awkward drawing and modeling, especially in such details as hands, and the lack of warmth in expression favor attributing a large share of the execution to assistants.² Failure to notice St. Agnes' attribute, the white lamb at lower right, has led to the incorrect interpretation of this *Sacra Conversazione* (with Sts. Lawrence, Anthony Abbot, and Agnes) as the *Marriage of St. Catherine*.³

Provenance: The Princes of Liechtenstein, Vienna and Vaduz (mentioned in a catalogue as early as 1767, p. 91, no. 444, as Veronese;⁴ sold, through Frederick Mont's, New York, 1952). Kress acquisition, 1952 – exhibited, after acquisition by Isaac Delgado Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 98, as Veronese; Wichita Art Museum, Wichita, Kans., Dec. 1969.

References: (1) Catalogue by W. E. Suida, 1953, p. 46, and by P. Wescher, 1966, p. 46, as Veronese, in the 1560's. (2) K1870 has been attributed to Veronese by B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 428, and in later editions, as late work; he has verbally questioned the condition of the painting) and by G. Fiocco (*Paolo Veronese*, 1934, p. 124, while in his 1928 edition, p. 200, he lists it as a work of Veronese's maturity, executed with the help of his school). See note 1 above and note 4 below for other opinions. (3) See note 4, below. (4) A fuller description of the painting is in the 1780 Liechtenstein

catalogue, pp. 179 f., no. 587. G. F. Waagen, *Kunstdenkmäler in Wien*, vol. I, 1866, p. 264, labeling K1870 the *Marriage of St. Catherine*, finds the Virgin's head weak and cold. The 1927 Liechtenstein catalogue, by A. Kronfeld, p. 62, no. 229, repeating the incorrect title, says that Bode finds the picture somewhat masterly in its broad execution, but scarcely suggestive of Veronese in its lack of feeling, and that other critics doubt Veronese's authorship. A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. IV, 1929, p. 1091) considers K1870 a painting of high quality by Paolo's brother Benedetto. Venturi labels it *Marriage of St. Catherine*. R. Marini (*Veronese*, French ed., 1970, p. 130, no. 287) catalogues K1870 as in great part Veronese, with limited collaboration.

Attributed to PAOLO VERONESE

K305 : Figure 71

THE ASSUMPTION OF THE VIRGIN. New York, N.Y., Samuel H. Kress Foundation, since 1962. Canvas. Oval, $31\frac{1}{8} \times 22$ in. (79×56 cm.). Good condition; sky abraded; some restoration in figures on right; cleaned 1953.

The small size and sketchy execution of K305 suggest that it may have been designed as a *modello* for a ceiling decoration rather than as such a decoration itself. Some of the iridescent colors of shot silk which came to be favorites with Paolo are barely indicated on the garments, as if to serve as notations for a final version. Whether the somewhat stiff gestures of the figures indicate studio execution is uncertain. If by Paolo himself K305 may have been painted as early as 1548, the probable date of his 'Bevilacqua' altarpiece in the Museo di Castelvecchio, Verona.¹ As has been suggested,² the composition of K305 would seem to have been influenced by Titian's *Assumption*, painted about 1525 for the Cathedral of Verona. Two women have been added to the group of eleven apostles in K305. Equally gratuitous, but beautifully rendered, is the copper pot at lower center, a type of accessory favored by Paolo throughout his career; witness the late examples in K1898 (Fig. 74).

Provenance: Probably Sir Peter Lely.³ Lely sale, Dwelling House of Sir Peter Lely, Covent Garden, London, Apr. 18, 1682, no. 3, as Paul Veronese. Earl of Jersey (?). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (269), 1941–53;⁴ Museum of Fine Arts, Houston, Tex., 1953–61;⁵ Fine Arts Gallery, San Diego, Calif., Dec. 6–29, 1957, no. 36, as Paolo.

References: (1) K305 has been attributed to Paolo (in ms. opinions) by G. Fiocco, as ceiling decoration for a small chapel; R. Longhi; R. van Marle; A. L. Mayer, as a study;

F. M. Perkins, as a study; and A. Venturi. W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 280; in *Art Quarterly*, vol. VIII, 1945, p. 175; see also *loc. cit.* in note 5, below) compares K305 with the 'Bevilacqua' altarpiece, of 1548, and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 132) gives it to Paolo, as does R. Marini (*Veronese*, French ed., 1970, p. 87, no. 10). H. Tietze and E. Tietze-Conrat (in memorandum to the National Gallery of Art) attribute K305 to a pupil of Paolo. (2) Suida, *loci cit.*, above, and in note 5, below. (3) K305 is apparently the painting listed in the *Catalogue of Sir Peter Lely's capital Collection of Pictures and other Rarities . . .*, published by Brian Fairfax, following his *Catalogue of the Curious Collection of Pictures of George Villiers, Duke of Buckingham*, 1758, p. 40 (no. 3 of the Lely catalogue): 'Paul Veronese. The assumption of the blessed Virgin, with the twelve Apostles, in an oval. Length 2 ft. 9 in., breadth 1 ft. 9 in.' This entry is repeated in the catalogue as published by C. H. Collins Baker, *Lely and the Stuart Portrait Painters*, vol. II, 1913, p. 144, with the breadth of the picture corrected to 1 ft. 9½ in., and in *Burlington Magazine*, vol. LXXXIII, 1943, p. 186, where time and place of Lely sale are given (see *Provenance*). (4) *Preliminary Catalogue*, 1941, p. 212, as Paolo. (5) Catalogue by Suida, 1953, no. 17, as Paolo.

Attributed to PAOLO VERONESE

K1552 : Figure 75

VENUS AND ADONIS. Seattle, Wash., Seattle Art Museum (It 37/V5994.1), since 1954.¹ Canvas. $88\frac{1}{2} \times 66\frac{1}{2}$ in. (224.4×168.3 cm.). Inscribed on rock at right: PAVLO CALIARO VEROËS F.² Fair condition; body of Venus abraded; Adonis' leg much abraded; faces in good condition.

Long attributed to the studio or school of Veronese, K1552 has recently attracted more favorable opinion, based partly on its appearance after cleaning and partly on the possible recognition of its earlier provenance.³ This provenance would identify K1552 as (a) 'a new conception by Veronese of Adonis with Venus and Eros, who is holding back a greyhound,' which Ridolfi cites as acquired toward the mid-seventeenth century by Monseigneur de Housset, former ambassador to Venice;⁴ and (b) a painting by Veronese sold in 1777 from the collection of Randon de Boisset, Paris.⁵ The catalogue description of the composition of the painting in this second collection applies equally well to K1552: Venus and Adonis making love: a portrait of two life-size figures seated near some trees; a cupid looks on with a dog alongside and at the right another dog is drinking; on canvas, 7 ft. high by 5 ft. 5 in. wide.⁶ Further, the size and composition of K1552 relate it closely to three well-known paintings by Veronese, the *Mars and Venus United by Love* in the Metropolitan Museum, New York, and the *Wisdom and Strength* and *Virtue and Vice* in

the Frick Collection, New York. If by Veronese, K1552 would probably date about the same time as these three paintings, or a little earlier, not long before 1580. More sketchy in technique is Paolo's small painting of a similar composition in the Vienna Museum, entitled *Venus and Adonis*, which probably dates after 1580. Such hesitancy as one may feel about the attribution of K1552 may be due to the unsatisfactory preservation of the picture. X-ray shows small losses of pigment throughout, especially in the faces and bodies.⁷ The filling in of these losses and the complete restoration of the picture had taken place at some time before the reproduction was made for the 1913 edition of the Cook catalogue.⁸ X-ray now reveals that the expression of Venus' mouth was originally much more satisfactory than at present, while well-preserved areas of the bodies appear in the X-ray to be more sensitively modeled than would be guessed from the general effect of the painting at present. As for the cupid, X-ray shows such drastic losses as would seem to preclude a clear notion of its original appearance. The X-rays may be profitably studied in comparison with those of the Metropolitan Museum *Mars and Venus*.⁹

Provenance: Possibly Monseigneur de Housset, French Ambassador in Venice (acquired before 1648).¹⁰ Probably M. Randon de Boisset, Paris (sold, Remy's, Paris, Feb. 27, 1777, to Lebrun).¹¹ Cook Collection, Richmond, Surrey (catalogue, 1903, p. 40, as studio of Veronese; T. Borenius ed., vol. 1, 1913, no. 175, as school of Veronese; M. W. Brockwell ed., 1932, p. 82, as school of Veronese, possibly Carlo Cagliari). Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited, after acquisition by Seattle Art Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 99, as Veronese.

References: (1) Catalogue by W. E. Suida, 1954, pp. 52 ff., as Veronese. (2) T. Borenius (*loc. cit.* in *Provenance*) thought the inscription looked like a later addition. Suida (*loc. cit.* in note 1, above) believed it to be genuine. It does not seem to be very similar to Veronese's few known signatures; cf. the *Hermes, Herse and Aglauros* in the Fitzwilliam Museum, Cambridge (reproduced in *Apollo*, vol. LXXXIII, 1966, pl. vi), and the *Mars and Venus* in the Metropolitan Museum, New York. (3) In the catalogues of the Cook Collection, K1552 was attributed to the studio or school of Veronese (see *Provenance*). In his 1932 and 1936 Lists B. Berenson labels it school of Veronese; in the 1957 ed., p. 136, he enters it as 'Veronese in great part,' while R. Longhi (in ms. opinion, 1948) considers it a fine example of Veronese, as does Suida (see note 1, above), who connects it with a passage in Ridolfi and an entry in the collection of Randon de Boisset. R. Marini (*Veronese*, French ed., 1970, p. 120, no. 200) seems to accept it tentatively as Veronese. (4) C. Ridolfi, *Le Maraviglie dell'arte*, 1648, D. von Hadeln ed., vol. 1, 1914, pp. 336 f.

(5) P. Remy, *Catalogue des tableaux . . . du cabinet de feu M. Randon de Boisset*, Paris, Feb. 27, 1777, no. 8, as Paolo Veronese. (6) No. 8: 'Les Amours de Vénus & d'Adonis: on prétend que c'est le portrait de Calliari & celui de sa femme. Ces deux figures son de proportion naturelle, & assises auprès de plusieurs arbres: un Amour les regarde, un chien est à côté; à droite un autre chien qui boit. Ce tableau est d'autant plus estimable, que nous croyons pouvoir assurer qu'il est presque impossible de trouver un morceau qui réunisse plus d'agréments. Il est peint sur une toile de 7 pieds de haut, sur 5 pieds 5 pouces de large.' Suida (*loc. cit.* in note 1, above) says that a much abbreviated text of this catalogue gives incorrect measurements. (7) When the picture was restored is unknown – at least before it was reproduced in the 1913 Cook catalogue. (8) See *Provenance*. (9) X-rays of the latter are published by A. Burroughs, in *Metropolitan Museum Studies*, vol. III, pt. 1, 1930, pp. 50 ff. (10) See notes 3 and 4, above. (11) See notes 5 and 6, above. An annotation in a copy of the Randon de Boisset catalogue in the Frick Art Reference Library, New York, indicates that the painting was bought by the picture dealer Lebrun for 2401 livres.

Attributed to PAOLO VERONESE

K2074: Figure 76

ST. JEROME IN THE WILDERNESS. Washington, D.C., National Gallery of Art (1410), since 1956.¹ Canvas. 42½ × 33½ in. (108 × 84.1 cm.). Good condition except for slight abrasion.

Other versions of the subject, all accepted as by Paolo, are one in the Art Institute, Chicago, one in San Pietro Martire, Murano, and one in Sant' Andrea della Zirada, Venice. The weaker effect produced by K2074 in comparison with these three may be partly due to the abraded condition of a considerable part of its surface. The version closest in style to K2074 is the one in Sant' Andrea della Zirada, which would seem to belong to Paolo's late period, about 1580.² Since K2074 is comparatively small, it has been tentatively proposed³ as the *St. Jerome* by Paolo cited in the seventeenth century as hanging over a door near the entrance to the sacristy of the Church of San Sebastiano, Venice, a painting which was reported as lost by 1914.⁴ A drawing of *St. Jerome* in the Albertina, Vienna, which has been mentioned in connection with K2074,⁵ is actually very unlike this painting in composition and is, moreover, probably by a seventeenth-century follower of Paolo.⁶

Provenance: Sir Peter Lely.⁷ Lely sale, Dwelling House of Sir Peter Lely, Covent Garden, London, Apr. 18, 1682, no. 5, as Paul Veronese, to the following. Anthony, Earl of Kent. Lady Lucas, Ampthill, Bedfordshire (sold, Christie's, London, Nov. 16, 1917, no. 123, to Smith). Freiherr Detlev von Hadeln. Contini Bonacossi, Florence. Kress acquisition, 1954.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 192 (catalogue by W. E. Suida and F. R. Shapley), as Paolo. K2074 is attributed to Veronese by R. Pallucchini also (in letter of Jan. 16, 1971). (2) A painting in the Museo Provincial, Gerona (Gudiol photo no. 15962), seems to be a rather coarse copy; it omits the lion and differs in a number of minor details from the composition of K2074. (3) By Suida, *loc. cit.* in note 1, above. (4) This painting is mentioned in descriptions of the Church of San Sebastiano by M. Boschini (*Le Ricche minere della pittura veneziana*, 1674, p. 15, of the section on the *Dorsoduro sestiere* of Venice; it was still there in 1733, according to the *Rinnovazione*, as A. M. Zanetti termed his long-titled and expanded 1733 reworking of Boschini; if this latter report is accurate, it militates against the identification of the San Sebastiano painting with K2074, which seems most likely to be the one sold from Sir Peter Lely's collection in 1682; see *Provenance*) and by C. Ridolfi (*Le Maraviglie dell'arte*, 1648, vol. II, p. 309, of 1914 ed. by D. von Hadeln, who observes in a footnote that the painting had by then, 1914, disappeared). (5) Suggested by Suida, *loc. cit.* in note 1, above. (6) See H. Tietze and E. Tietze-Conrat, *Drawings of the Venetian Painters*, 1944, p. 352. The drawing is reproduced by A. Stix and L. Fröhlich-Bum, *Die Zeichnungen der venezianischen Schule*, 1926 (vol. 1 of the *Katalog . . . Albertina*), p. 83, no. 148, as by Muziano. (7) Identification of K2074 as the no. 5 in Sir Peter Lely's collection ('Paul Veronese. St. Jerome, a whole figure with a landscape. Length 3 ft. 6 in., breadth 2 ft. 9 in.'). as well as identification with the two following collections in *Provenance*, was kindly suggested by Prof. Ellis Waterhouse (letter of Mar. 5, 1959). Publications of the Lely catalogue are cited in note 3 of the catalogue entry for the *Assumption of the Virgin* attributed to Paolo, K305, p. 41.

Studio of PAOLO VERONESE

K388 : Figure 72

THE BAPTISM OF CHRIST. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.47), since 1960.¹ Canvas. 33 $\frac{3}{4}$ × 46 in. (85.7 × 116.9 cm.). Inscribed on banderole of the cruciform staff at right: ECCB AGNVS DE[1] (from John 1:29). Good condition; cleaned 1954/55.

Among the many paintings of this subject by or related to Veronese, K388 is usually attributed to the master himself, with a date as early as about 1560 or as late as 1587.² The suggestion of the latter date presupposes a direct connection of the composition of K388 with a sheet of Veronese drawings in the Fogg Art Museum, Cambridge, Mass.,³ drawings which may be, however, equally well or better associated with other paintings of the *Baptism* in the Veronese group. K388 reflects more nearly Veronese's style of about 1560, as seen, for example, in the *Baptism* in the Church of the Redentore, Venice. In

some details of the composition the Veronese *Baptism* in the Pitti Gallery, Florence, is a yet closer parallel to K388. But the weaker modeling of the forms in K388, the unexplained withdrawal of the attendant angel, the precarious angle in which the baptismal bowl is held in the Baptist's right hand, and the meaningless display of his mantle in his left hand, which should be holding his cruciform staff, suggest studio work.

Provenance: Stigliano Palace, Naples. Lord Heytesbury, London (no. 1 of ms. inventory of 1843; from the preceding) – exhibited: British Institution, London, 1866, no. 54, as Veronese. H. M. Clark, London (1926). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited, always as Veronese: 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., June 25–July 28, 1938, no. 74 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1–25, 1938; Portland, Ore., Sept. 1–26, 1938; Montgomery, Ala., Oct. 1–31, 1938; 'Religious Art,' Baltimore Museum of Art, Baltimore, Md., Dec. 4, 1938–Jan. 1, 1939, no. 37 of catalogue; 'Masterworks of Five Centuries,' Golden Gate International Exposition, San Francisco, Calif., 1939, no. 58 of catalogue; Dayton Art Institute, Dayton, Ohio, Dec. 1, 1939–Apr. 8, 1940; 'Masterpieces of Art,' New York World's Fair, 1940, no. 22 of catalogue; National Gallery of Art, Washington, D.C. (323), 1941–59;⁴ after acquisition by the North Carolina Museum of Art: 'The Italian Heritage,' Wildenstein's, New York, May 17–Sept. 3, 1967, no. 29 of catalogue.

References: (1) Catalogue by F. R. Shapley, 1960, p. 96, as Veronese. (2) K388 has been attributed to Veronese by G. F. Waagen (*Treasures of Art in Great Britain*, vol. IV, 1857, p. 386); D. von Hadeln (in *Apollo*, vol. IV, 1926, pp. 104 ff., dating it c. 1560); G. Fiocco, dating it in the 1560's, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions); B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 139); A. Morassi (in *Arte Veneta*, vol. XXII, 1968, p. 37, dating it c. 1560); and R. Marini (*Veronese*, French ed., 1970, p. 87, no. 5). H. Tietze and E. Tietze-Conrat (in ms. opinion) consider K388 'a weary shop production.' (3) See *loc. cit.* in note 4, below. The Fogg drawings are reproduced by A. Mongan and P. J. Sachs, *Drawings in the Fogg Museum of Art*, vol. II, 1940, fig. 112. (4) *Preliminary Catalogue*, 1941, pp. 212 f., as Veronese, possibly 1587/88.

Studio of PAOLO VERONESE

K2151 : Figure 78

THE REST ON THE FLIGHT INTO EGYPT. Atlanta, Ga., High Museum of Art (58.34), since 1958.¹ Canvas. 50 ×

37 $\frac{3}{4}$ in. (127×95.9 cm.). Good condition; lightly cleaned 1957/58.

Corresponding very closely, as it does, to the composition of a drawing by Veronese in the British Museum, London,² K2151 has been attributed to this master.³ The distant view, as well as the foreground with food spread out at the feet of the Holy Family, and the trees and shrubs sheltering them, are shown in slightly greater abundance and more minute detail in K2151 than in the drawing. More significantly, there would seem to be too great a difference between the drawing and the painting in expression and in competence of execution to justify their attribution to the same master. K2151 would probably date about 1570/80, taking as model either the British Museum drawing or a now-lost painting by the master. Freer interpretations of the composition are a large vertical painting in the Ringling Museum, Sarasota, Florida, and one of horizontal format in the National Gallery of Canada, the former signed and the latter also considered to be by Veronese. What seems to be a close copy of the upper three quarters of the Madonna and Child group in the National Gallery of Canada version was exhibited at Seligmann, Rey's, New York, in 1936.⁴ Also there is a sheet of sketches in the Cleveland Museum of Art which, probably dating about 1580, is now attributed to Paolo Veronese and tentatively interpreted as recording some of his compositions: prominent among the sketches is recognizable the figure group of the London drawing (and the Kress painting) of the *Flight into Egypt*.⁵

Provenance: M. Jean Krebs, Brussels. Mme Krebs, Paris (sold, Sotheby's, London, Feb. 22, 1956, no. 170, as Veronese; bought by Engel). International Financing Co., Panama City, Panama. Kress acquisition, 1956 – exhibited, after entering the High Museum of Art: 'Mother and Child,' Winnipeg Art Gallery, Winnipeg, Canada, May 14–Aug. 13, 1967, no. 138 of catalogue, as Paolo Veronese.

References: (1) Catalogue by W. E. Suida, 1958, p. 49, as Paolo Veronese, with assistance. (2) The drawing, British Museum no. 1854-6-28-4, is reproduced by G. Fiocco, *Paolo Veronese*, 1934, pl. IIB. (3) K2151 has been attributed to Veronese, before 1560, by R. Longhi (in ms. opinion, 1956), who considers it a *modello* for a now-lost altarpiece; Suida (*loc. cit.* in note 1, above) accepts Longhi's attribution, but suggests studio assistance, possibly of Benedetto Caliari, in the execution; R. Marini (*L'Opera completa del Veronese*, 1968, no. 55) agrees with Suida. (4) Reproduced in *Art News*, Jan. 11, 1936, p. 4. (5) D. Rosand, in *Pantheon*, vol. XXIX, 1971, pp. 204, 206, fig. 3. Rosand here says that K2151 'depends on the drawn modello [the London drawing] with a fidelity rare in Veronese's work and is clearly a workshop production.'

BENEDETTO CALIARI

Venetian School. Born 1538; died 1598. He must have entered the studio of his brother Paolo Caliari (Veronese) when he was only about ten years old for, according to his own testament of 1592, he worked with Paolo forty years. He also carried out independent commissions.

Attributed to BENEDETTO CALIARI

K1538: Figure 80

THE DEPOSITION OF CHRIST. Honolulu, Hawaii, Honolulu Academy of Arts (2990.1), since 1952.¹ Canvas. 15 $\frac{7}{8}$ × 14 in. (40.3 × 35.6 cm.). Good condition; few restorations.

Too weak in execution for Paolo, to whom it has been attributed,² K1538 would seem to be, instead, the work of his brother Benedetto at about the time, 1577, that Benedetto painted the *Nativity of the Virgin* for the Scuola dei Mercanti at Venice. This painting,³ now in the Municipio, Venice, offers pertinent parallels for certain of the figures in K1538, and other paintings by Benedetto are almost equally fruitful in similarities.⁴ A smaller version, on copper, of the composition shown in K1538, but taller in format and with arched top and a few added figures, was formerly in the Shaw Collection, Boston.⁵

Provenance: Earl Amherst, Knole Park, Sevenoaks, Kent (sold, Sotheby's, London, May 15, 1946, no. 93, as Veronese; bought by Fenouil). Durlacher's, New York. Kress acquisition, 1948.

References: (1) Catalogue by W. E. Suida, 1952, p. 60, as Paolo Veronese. (2) By Suida, *loc. cit.* in note 1, above. (3) Reproduced by A. Venturi, *Storia dell'arte italiana*, vol. IX, pt. IV, 1929, fig. 778. See also L. L. Crosato, in *Arte Veneta*, vol. XXIII, 1969, p. 120, fig. 132. (4) See Venturi, figs. 779 ff., of *op. cit.* in note 3, above, and Crosato, pp. 115 ff. of *op. cit.* in note 3, above. (5) Photograph in the Kress Foundation archives.

CARLETTO CALIARI

Venetian School. Born 1570; died 1596. A son of Paolo Veronese, Carletto studied under his father and under a member of the Bassano family, probably Francesco; and he collaborated with his brother Gabriele Caliari. A considerable number of paintings executed by Carletto independently are recorded by Ridolfi, who thought Carletto might have surpassed his father if he had not died so young.¹ Carletto's figures are in general more slender and more agitated in movement than his father's.

Attributed to CARLETTO CALIARI

K1078X: Figure 81

THE JUDGMENT OF PARIS. Lewisburg, Pa., Bucknell University, Study Collection (BL-K8), since 1961.² Canvas. 40×45½ in. (101.6×116.6 cm.). Poor condition; numerous small tears and damages; very much abraded.

The attribution of K1078X to Paolo Veronese³ is surely less satisfactory than an attribution to his son Carletto Caliari,⁴ who may have had a composition by Paolo to serve as inspiration. But the ruined state of K1078X does not justify a decision as to whether the picture is an original, even by Carletto. If painted by him it is perhaps to be dated in the earlier part of his activity, about 1590, when his figures are more agitated in movement than later. A clearer understanding of the composition is afforded by an apparently well-preserved version in the Earl of Wemyss Collection.⁵ The Wemyss example, attributed in the collection to the studio of Paolo Veronese, is the same height as K1078X but eleven inches wider, thus including parts of the composition which were probably once included in K1078X, the left and right edges of which are now ragged. At the extreme left of the Wemyss picture is a goat; at the right is Juno's peacock. The armor on the ground beside Minerva and nearly all other details show up much more clearly in this version than in K1078X.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: Denver Art Museum, Denver, Colo., 1936–52.

References: (1) C. Ridolfi, *Le Maraviglie dell'arte*, 1648; D. von Hadeln ed., vol. I, 1914, pp. 356 ff. (2) Catalogue by B. Gummo, 1961, p. 40, as Paolo Veronese. (3) K1078X has been attributed to Paolo by G. Fiocco, R. van Marle, W. E. Suida, and A. Venturi (in ms. opinions). (4) It has been attributed to Carletto by R. Longhi and F. M. Perkins (in ms. opinions); good stylistic parallels to K1078X may be found among Carletto's paintings reproduced by L. C. Larcher in *Arte Veneta*, vol. XXI, 1967, pp. 109 ff. (5) At Gosford House, Longniddry, Scotland, no. 390 (photograph no. A/412, Scottish National Portrait Gallery, Edinburgh). The painting was bought by the tenth earl (mid-nineteenth century).

JACOPO BASSANO

Jacopo da Ponte, called Jacopo Bassano from his native town. Venetian School. Born c. 1515; died 1592. His first teacher was no doubt his father, Francesco da Ponte, who was a painter. By 1535 Jacopo was in Venice, where he was perhaps a pupil of Bonifazio Veronese and came under the influence of Lotto. Remarkable originality distinguishes both his early rustic style and the more

refined manner which he developed under the influence of engravings after Raphael and etchings by Parmigianino. Francesco and Leandro Bassano are the best known of Jacopo's four painter sons.

K1793: Figure 82

PORTRAIT OF A MAN OF LETTERS. Memphis, Tenn., Brooks Memorial Art Gallery (61.208), since 1961.¹ Canvas. 30×25½ in. (76.2×65.4 cm.). Signed on the folded paper at left: *Jac. a Ponte Bassanensis F. In Venetiis*.² Good condition except for slight abrasion in face; cleaned 1956.

This painting has attracted considerable interest because it is one of Jacopo's few portraits and the only one that is signed. It is an early work, of about 1540, as is noted by comparing it with the votive painting of the Podestà Soranzo, of 1536/37, in the Museo Civico, Bassano.³ In the carpet spread over the parapet or table in front of the sitter, Bassano has very accurately copied an Anatolian type known as a 'small-pattern Holbein'.⁴

Provenance: English Private Collection. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C. (1951–57);⁵ 'Jacopo Bassano,' Palazzo Ducale, Venice, June 29–Oct. 27, 1957, p. 214 of catalogue by P. Zampetti, as Jacopo.

References: (1) Catalogue by M. Milkovich, 1966, p. 48, as Jacopo. (2) The *F.* and *Venetiis* are not clearly decipherable. (3) This comparison is cited by W. E. Suida, *loc. cit.* in note 5, below. Longhi (in ms. opinion, 1950) and Suida have been followed in attribution and dating by M. Muraro (in *Burlington Magazine*, vol. xcix, 1957, p. 291), R. Pallucchini (in *Arte Veneta*, vol. xi, 1957, pp. 99, 116), and E. Arslan (*I Bassano*, vol. I, 1960, pp. 46, 173); only P. Zampetti (*loc. cit.* in *Provenance*, above) differs in the period, suggesting a date toward 1550; in his *Jacopo Bassano*, 1958, p. 19, however, Zampetti refers to the work as 'youthful.' B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 19) lists K1793 as an early Jacopo. (4) I am indebted to C. G. Ellis, of the Textile Museum, Washington, D.C., for the identification of the rug. (5) *Paintings and Sculpture from the Kress Collection*, 1951, p. 124 (catalogue by W. E. Suida), as Jacopo.

JACOPO BASSANO

K258: Figure 83

THE ANNUNCIATION TO THE SHEPHERDS. Washington, D.C., National Gallery of Art (237), since 1941.¹ Canvas. 41¾×32½ in. (106×82.5 cm.). Good condition.

One of many versions of this composition from the Bassano studio and followers, K258 ranks, along with a slightly smaller version in the Galleria dell'Accademia di San Luca, Rome, as autograph and of excellent quality.² Opinions as to dating have varied from as early as about 1545 to as late as about 1575,³ with preference given to the second half of the 1550's. This preference is supported by a recent study⁴ of another of Jacopo's Biblical subjects in a pastoral vein: the *Good Samaritan* in the Picture Gallery of the Castle at Prague, for which a date of 1555/58 is recommended. When the Prague painting is turned upside down, pentimenti corresponding to the figure of the reclining shepherd in K258 are clearly distinguishable at the lower left, indicating a preoccupation at this time with the composition of K258. A beautiful drawing in the Uffizi has been cited as a probable study for the kneeling woman in K258.⁵ Another drawing, *Diana*, at Christ Church, Oxford, has recently been paralleled in style with this same woman in K258.⁶ The similarly beautiful effect is rendered the more striking by comparing the Oxford drawing with the shadowgraph of the figure in K258.

Provenance: Charles Fairfax Murray, London. Possibly anonymous sale, Sotheby's, London, July 19, 1922, no. 101, as *Announcement to the Shepherds* (42 × 30½ in.), by Bassano; sold to Christie.⁷ Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited (always as Jacopo Bassano): 'Italian Paintings Lent by Mr. Samuel H. Kress,' Sept. 1933, Seattle, Wash., through June 1935, Charlotte, N.C.; 'Venetian Paintings,' July 1938, San Francisco, Calif., through Oct. 1938, Montgomery, Ala.; 'Religious Art,' Baltimore, Md., Dec. 4, 1938–Jan. 1, 1939; 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, Mar. 1940.

References: (1) *Preliminary Catalogue*, 1941, p. 17, as Jacopo Bassano, c. 1570/80. (2) K258 has been attributed to Jacopo Bassano by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions, Longhi dating it about 1545), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 21, and earlier ed.), P. Zampetti (catalogue of the Jacopo Bassano exhibition in Venice, 1957, p. 128, dating it in the 1560's; *Jacopo Bassano*, 1958, p. 39, where he seems to prefer a date in the second half of the 1550's), E. Arslan (*I Bassano*, vol. I, 1960, pp. 110, 179, dating it, as well as the San Luca version, in the second half of the 1560's), and A. Ballarin (in *Arte Veneta*, vol. XIX, 1965, pp. 66 f., dating it in the second half of the 1550's; in *Arte Veneta*, vol. XXIII, 1969, pp. 104 ff., 113 f. n. 55, Ballarin emphasizes the importance of K258, dating it more precisely c. 1558). (3) See note 2, above. (4) Ballarin, pp. 65 ff. of the 1965 citation in note 2, above. (5) Zampetti, *Jacopo Bassano*, 1958, p. 39, pl. LXXXII. (6) See Ballarin, pp. 104 ff., fig. 121, of the 1969 citation in note 2, above. (7) Possibly this picture in the Sotheby sale is identical with K258 and with the version referred to by

B. S. Long (*Catalogue of the Ionides Collection*, Victoria and Albert Museum, vol. I, 1925, under no. 105, a small version of K258) thus: 'a similar picture [i.e., similar to the version in the Ionides Collection] with slight differences is, or was recently, in the collection of Mr. J. Christie.'

Attributed to JACOPO and FRANCESCO BASSANO

K340: Figure 84

ST. PAUL PREACHING. New York, N.Y., Mrs. Rush H. Kress. Canvas. 43¾ × 33⅜ in. (111.1 × 84.8 cm.). Fair condition.

That this is associated with the Bassano studio of the 1570's is evidenced by comparing it with the large canvas of *St. Paul Preaching* in the Church of Sant' Antonio, Marostica, which is signed by Jacopo and his son Francesco and dated 1574. K340 omits the upper part of the Marostica composition, where St. John the Evangelist is enthroned in clouds; but it corresponds, except in very slight details, to the remainder of that painting. While the sketchy treatment of K340 tends to classify it as a study for the Marostica canvas, its more shadowy effect in the middle distance, emphasizing the remarkable nocturnal atmosphere of the larger painting, may mark it as a replica, perhaps executed entirely by Francesco.¹

*Provenance:*² Zanca, Venice. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Jacopo Bassano,' Palazzo Ducale, Venice, June 29–Oct. 27, 1957, no. 67 of catalogue by P. Zampetti, as Jacopo and Francesco, but more likely a derivation from, rather than a study for, the Marostica version.

References: (1) K340 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 19), all suggesting that it is a study for the Marostica canvas. The possibility of Jacopo's participation is allowed by Zampetti (*loc. cit.* in *Provenance*, above). R. Pallucchini (in *Arte Veneta*, vol. XI, 1957, p. 112) says K340 is a derivation from the Marostica canvas; it is excluded from Jacopo's oeuvre by M. Muraro (in *Burlington Magazine*, vol. XCIX, 1957, p. 292); and it is classified by E. Arslan (*I Bassano*, vol. I, 1960, p. 358) as a studio version. (2) Arslan (*loc. cit.* in note 1, above) notes that Fr. Memmo (*Vita e macchine di Bartolommeo Ferracino*, 1754, p. 78) records a *bozzetto* of the Marostica painting in the house of the Conti Fantucci, at Ravenna. Could this be K340?

After JACOPO BASSANO

K1794: Figure 85

ST. MARTIN AND THE BEGGAR. Lincoln, Nebr., University of Nebraska, Study Collection (U-362-K), since 1962. Canvas. $39\frac{1}{8} \times 33\frac{3}{4}$ in. (99.4×85.8 cm.). Fair condition except for slight abrasion in face of saint.

The hand of a Baroque painter of the seventeenth century would seem to be indicated in this copy of one of Jacopo Bassano's important paintings, of about 1580, in the Museo Civico, Bassano.¹ The contrasts of light and shade in the original are here exaggerated, the armored saint displays the bravura of a *bravo* by Pietro della Vecchia, and his horse seems related to the van Dyck or Rubens breed. Gerolamo Bassano used his father Jacopo's group of the saint and beggar in his altarpiece of the *Madonna in Glory with Sts. Lucy and Martin* in Campese.²

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) The painting by Jacopo is reproduced by E. Arslan, *I Bassano*, vol. II, 1960, figs. 182 f. K1794 is listed tentatively by Arslan, vol. I, p. 358, as a seventeenth-century copy of the painting in Bassano. (2) Reproduced by W. R. Rearick, in *Arte Veneta*, vol. XXI, 1967, p. 104, fig. 117.

After JACOPO BASSANO

K1578: Figure 86

THE NATIVITY. Notre Dame, Ind., University of Notre Dame, Study Collection, since 1962.¹ Canvas. $45\frac{1}{2} \times 30\frac{1}{8}$ in. (115×76.6 cm.). Good condition; minor restorations; cleaned 1953.

This is one of many copies of Jacopo Bassano's *Nativity* which in December 1568 was installed in the Church of San Giuseppe, Bassano, and is now in the Museo Civico there.² One of Jacopo's most famous masterpieces, the Bassano *Nativity* displays his most brilliant, sparkling technique, while its composition is unusually calm and carefully balanced. Perhaps the most faithful part of the copyist's rendition in K1578 is found in the three figures standing at the left: St. Victor, patron saint of Siena, in his shining armor, with his wife, St. Corona, and, as spectator behind them, a man who is probably the donor, for his face has the individual characterization of a portrait. A drawing for the lower part of the composition is in the National Gallery of Scotland, where it is attributed to Leandro Bassano, after Jacopo.³ The precise title of the scene would seem to be *Adoration of the Shepherds, with Saints*. The date of K1578 may be as early as about 1600.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) Catalogue, 1962, p. unnumbered, as studio of Jacopo Bassano. (2) E. Arslan (*I Bassano*, vol. I, 1960, p. 358) lists K1578 as a good old copy, by a Bassanesque painter, of Jacopo's *Nativity* in Bassano. (3) K. Andrews, *National Gallery of Scotland: Catalogue of Italian Drawings*, vol. I, 1968, p. 14, D2232; reproduced, vol. II, fig. 123.

FRANCESCO BASSANO

Francesco da Ponte, called Francesco Bassano the Younger.¹ Venetian School. Born 1549; died 1592. He was the oldest of Jacopo Bassano's four painter sons, and was no exception in being trained in the father's manner and in frequently modeling his compositions after his father's; his signature following that of his father proves their collaboration on paintings. Even after Francesco's removal from Bassano to Venice, in 1579, Jacopo remained his chief inspiration.

Attributed to FRANCESCO BASSANO

K105: Figure 87

THE ADORATION OF THE SHEPHERDS. Little Rock, Ark., Arkansas Arts Center (1.34), since 1934. Canvas. $36\frac{1}{2} \times 52$ in. (92.7×132.1 cm.). Good condition; some restorations.

Jacopo Bassano's *Adoration of the Shepherds* of about 1570/75 in the Galleria Nazionale, Palazzo Barberini, Rome, served as model for most of this composition, and attempts have been made to identify the painter as one of Jacopo's sons.² Of the two proposed, Leandro seems less likely than Francesco (about 1580), whose signed *Last Supper* in the Prado, Madrid, offers the closest parallels, perhaps, for the figures in K105.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Atlanta, Ga., Oct. 1932, through Salt Lake City, Sept. 1933; 'Religion in Paintings,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963 – Jan. 30, 1964, no. 26, as Francesco Bassano.

References: (1) To distinguish him from his grandfather, a painter, who had the same name. That the younger Francesco collaborated with his father, Jacopo, is proven by their signing some paintings jointly (see W. R. Rearick, in *Burlington Magazine*, vol. CX, 1968, pp. 241 ff.). (2) K105 has been attributed to Francesco Bassano by G. Fiocco, R. Longhi, F. M. Perkins tentatively, W. E. Suida, and A.

Venturi (in ms. opinions); to Leandro Bassano by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957 p. 23); and to an unidentified hand, but not Leandro's, by E. Arslan (*I Bassano*, vol. I, 1960, p. 349).

LEANDRO BASSANO

Leandro da Ponte, called Leandro Bassano. Venetian School. Born 1557; died 1622. Like his brothers, Leandro was trained by his father, Jacopo Bassano, and collaborated in the family *bottega*. But he developed a more independent style than did any of his brothers. He transferred his residence from Bassano to Venice as early, probably, as 1582. Here he became especially prominent as a portrait painter, drawing inspiration primarily from Tintoretto.

K1431: Figure 90

THE LAST JUDGMENT. Birmingham, Ala., Birmingham Museum of Art (61.114), since 1961. Copper. 28×19 in. (71.1×48.3 cm.). Signed at lower right: LEANDER A PONTE BASS . . . EQVES. F. Very good condition.

About 1580 Jacopo Bassano painted a very large canvas of *Paradise*, which is now in the Museo Civico, Bassano.¹ His son Francesco painted a modified version of this which is in the Church of the Gesù, Rome,² and Leandro, while repeating, with little alteration, some of the figures from these two compositions, added scenes of punishment and reward to make the subject into a *Last Judgment*.³ Painting on copper, Leandro employed a miniaturelike technique in the many small figures, which is unusual for the Bassano family. It has been suggested that K1431 may be the '*Paradiso [by Leandro] con piccole, e diligenti figure*' which Ridolfi says Bernardo Giunti took to Florence.⁴ The heads of some of the figures are undoubtedly portraits: Doge Grimani, Emperor Rudolph, and Cardinal Bembo are among the distinguished people believed to be represented here.⁵ K1431 probably dates about 1590. The use of *Eques* in the signature places it after Leandro's removal to Venice, where he was knighted.

Provenance: Possibly Bernardo Giunti, Florence (mid-seventeenth century).⁶ Bertillac.⁷ Duc d'Orléans, Palais Royal, Paris (as early as 1737). Louis-Philippe-Égalité (sold 1792 to the following). Vicomte Édouard de Walkuers, Brussels banker (sold, 1792, to the following). Laborde de Méréville (who took it to London, 1792). Jeremiah Harman's, London (sold to a consortium consisting of the Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower – exhibited: Bryan's, London, Dec. 26, 1798 – end of Aug. 1799, no. 7, as Leandro Bassano). Retained for the Duke of Bridgewater (died 1803; bequeathed to his brother, the following). Second Marquess of Stafford (died 1833; J. Britton, *Catalogue Raisonné*, 1808, p. 94, as

Leandro; catalogue by W. Young Ottley, vol. I, 1818, no. 31, as Leandro). Lord Francis Egerton, first Earl of Ellesmere⁸ (son of the preceding; died 1857) and descendants (sold by fifth Earl of Ellesmere, Christie's, London, Oct. 18, 1946, no. 53, as Leandro Bassano, to the following). Hartveld Galleries, New York. Paul Drey's, New York. Julius H. Weitzner's, New York. Kress acquisition, 1947 – exhibited: 'Pontormo to Greco,' John Herron Art Museum, Indianapolis, Ind., Feb. 14–Mar. 28, 1954, no. 55, as Leandro Bassano.

References: (1) Jacopo's *Paradise* is reproduced by P. Zampetti, *Catalogo della Mostra di Jacopo Bassano*, 1957, p. 201. (2) Reproduced by E. Arslan, *I Bassano*, vol. II, 1960, fig. 261. (3) K1431 is attributed to Leandro by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 23, and earlier editions), Arslan (p. 266, vol. I, of *op. cit.* in note 2, above), C. Donzelli and G. M. Pilo (*I Pittori del seicento veneto*, 1967, p. 76), and in all catalogues, etc., cited in *Provenance*. (4) C. Ridolfi, *Le Maraviglie dell'arte*, pt. II, 1648, p. 167. This passage is cited by Arslan (*loc. cit.* in note 3, above). (5) Suggested by P. Drey in undated communication. (6) See reference to Ridolfi in note 4, above. (7) See Stryienski, *loc. cit.* in note 8, below. (8) For the provenance from the London sale of the Orléans Collection to the Earl of Ellesmere see G. F. Waagen, *Treasures of Art in Great Britain*, vol. II, 1854, pp. 25, 485, 487. See also W. Buchanan, *Memoirs of Painting*, vol. I, 1824, pp. 17 ff., 138; C. M. Westmacott, *British Galleries of Painting and Sculpture*, 1824, p. 192, as Leandro; Mrs. A. B. Jameson, *Companion to the Most Celebrated Private Galleries*, 1844, p. 96; C. Stryienski, *La Galerie du Régent Philippe, Duc d'Orléans*, 1913, p. 157, no. 107.

GIAMBATTISTA BASSANO

Giambattista da Ponte, called Giambattista Bassano. Venetian School. Born 1553; died 1613. This, the second of Jacopo's painter sons, was trained, like the others, by his father. He is now little known, since only one extant painting is definitely attributed to him and it is very poorly preserved.

Attributed to

GIAMBATTISTA BASSANO

K1579: Figure 88

THE SCOURGING OF CHRIST. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.50), since 1960.¹ Canvas. 46¼×37½ in. (117.5×95.2 cm.). Very good condition; few restorations; cleaned 1956.

This is one of several versions, most of which have been variously attributed within the Bassano family. The best known of these is a large vertical canvas, now in the

Castello Sforzesco, Milan,² which comes from the series of Passion scenes painted by Francesco about 1585 for the Church of Sant' Antonio Abate, Brescia. A second version, in the Church of the Magdalen, Vicenza, is a square canvas attributed to Giambattista Bassano.³ K1579, expanded in width, also exhibits the genre-like interest in realistic detail to be seen in the few paintings associated with Giambattista.⁴

Provenance: Demotte, Paris (1931). Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) Catalogue by F. R. Shapley, 1960, p. 102, as Leandro Bassano. (2) See E. Arslan, *I Bassano*, vol. I, 1960, pp. 195 f.; vol. II, 1960, fig. 241. For this version by Francesco, it would seem plausible to identify as preparatory sketch a painting published by A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. IV, 1929, fig. 835) as in the Willumsen Collection, Copenhagen, which Venturi attributes to Jacopo Bassano. (3) Arslan (vol. I, p. 232, and vol. II, fig. 268 of *op. cit.* in note 2, above) attributes the Vicenza version tentatively to Giambattista. (4) Arslan (*I Bassano*, 1931, p. 282), knowing K1579 only from photographs when it was in the Demotte Collection, listed it as by Leandro. In the 1960 edition of his monograph (vol. I, p. 267) he quotes the Leandro listing from the 1931 edition for the Demotte painting, not realizing it is the painting now in the Kress Collection. But on p. 232 of the 1960 edition he lists K1579 tentatively as by Giambattista and as a repetition of the Vicenza picture.

Studio of the BASSANO FAMILY

K2150: Figure 89

A VENETIAN MARKET. Trenton, N.J., New Jersey State Museum, since 1971. Canvas. $54\frac{1}{2} \times 83\frac{1}{4}$ in. (138.4×211.5 cm.). Good condition.

In view of the stylistic relationship among the Bassano family, Pietro Marescalchi, and El Greco, it is not surprising that all of these artists have been considered in attempts to identify the painter of K2150.¹ Such a figure as the old beggar in the lower left-hand corner and the sketchy figures in the distance may be paralleled in Marescalchi; while the portrait of the man on horseback has courted comparison with El Greco's *Portrait of Clovio* in the Museo di Capodimonte, Naples. Whether the artist was Italian or Spanish, stylistic relationship to members of the Bassano family is most obvious throughout the picture, and the composition corresponds closely to the painting of a market scene in the Museo di Capodimonte, which is signed by Leandro Bassano. The sketchy character of K2150 resembles that of *modelli* painted by Francesco and Leandro Bassano for altarpieces and other public works; thus, it is likely that K2150 was painted in the Bassano studio.² The subject of K2150 may be not merely a

market scene but Carnival,³ somewhat as it is represented by such an artist as Bruegel. The date is probably toward the end of the sixteenth century.

Provenance: Thyssen Collection, Schloss Rohoncz, Hungary (1930). International Financing Company, Panama City, Panama. Kress acquisition, 1956 – exhibited: Albany Institute of History and Art, Albany, N.Y., 1961–70.⁴

References: (1) K2150 is always recognized as showing characteristics of the Bassano family. It is listed by E. Arslan (*I Bassano*, vol. I, 1960, p. 358) as school of the Bassano, seemingly a replica of Leandro's painting at Naples; F. Zeri (verbally) has suggested a relationship to Marescalchi (for an attempt to associate the latter with El Greco, see G. Fiocco, in *Rivista Española de Arte*, vol. III, 1934, pp. 100 ff.). An attribution to El Greco is proposed by the dealer's dossier, and Orrente also has been considered. (2) This suggestion is made (verbally and in letter of July 14, 1971) by A. Ballarín, who is preparing a study of the Bassano. Later Ballarín writes me (in letter of May 11, 1972) that K2150 repeats very faithfully the composition of a painting (130×190 cm.) signed by Leandro which in 1954 was in the Rubinacci Collection, Genoa, and was reproduced in color in *Arte Figurativa Antica e Moderna*, Nov.–Dec. 1954, p. 41. Ballarín adds that, judging from photographs, he thinks K2150 is a studio derivation from the Rubinacci painting. (3) This suggestion is offered by C. Eisler (in letter of Feb. 11, 1971), who also notes that the distant figure of a lady, in dark dress and white neck ruff, is probably another portrait. (4) *Albany Institute of History and Art Bulletin*, Oct. 1961: notice of K2150. *Annual Report of Albany Institute . . .*, 1961–62: K2150 included in list of accessions.

JACOPO TINTORETTO

Jacopo Robusti, called Tintoretto, from his father's trade, *tintore* (dyer). Venetian School. Born 1518; died 1594. Whether or not he spent some time in Titian's studio, as is often assumed, he was strongly influenced by that master. He emulated Michelangelo's movement; he is said to have collaborated with Schiavone; and he felt the influence also of Parmigianino. He may have made short visits to Mantua and Rome, but he remained in Venice throughout most of his career. While his most spectacular work is probably in ceiling and wall decoration, his easel paintings, large and small, include religious, historical, and mythological subjects and, above all, numerous portraits, the finest of which are remarkable character studies.

K2064: Figure 91

THE CONVERSION OF ST. PAUL. Washington, D.C., National Gallery of Art (1405), since 1956.¹ Canvas.

60×92 $\frac{7}{8}$ in. (152.4×236.2 cm.). Fair condition; much abraded in clouds and landscape and on white horse at left; cleaned 1955.

The attribution of K2064 to Tintoretto in his early period, about 1545, has found general acceptance.² So far as is known, this is Tintoretto's only extant painting of the subject, the *Conversion of Saul* (or *St. Paul*), although at least six versions by him were reported before 1650: (1) A painting on the organ shutters in Santa Maria Zobenigo, Venice.³ (2) A mural for the Zen family, Venice.⁴ (3) A small painting in the Museum of Senatore Gussoni, Venice.⁵ (4) A painting described in the 1632 inventory of the collection of Roberto Canonici⁶ which could be identical with K2064 in the unlikely event that it escaped the fire of 1638 which is believed to have destroyed that entire valuable collection. (5) A painting bought by Velázquez for King Philip IV of Spain.⁷ (6) A beautiful large painting with many horsemen, said to have belonged to Nicolo Cornaro.⁸

Of these six, apparently independent, versions, the last, from Cornaro's collection, would seem to stand a better chance than any of the others of being identical with K2064. But our first certain record dates soon after the middle of last century, when the picture was seen in the Kinnaid Collection.⁹ 'Spiritedly but strangely and sketchily treated' is the comment it then elicited, and the picture equally justifies Vasari's comment on Tintoretto himself: 'Extravagant, capricious, swift and resolute, with the most terrific imagination ever given to painting.'¹⁰ Yet Tintoretto borrowed freely from other artists. That he was influenced, when he painted K2064, by Leonardo (various drawings and paintings of horses), Pordenone, Titian (*Battle of Cadore*), and Schiavone has been emphasized,¹¹ and recently distinct borrowings from Raphael have been noted: not only the fallen figure of Paul but also the pair of horses further to the left, with the frightened face of a third horse peering out above them, derive from Raphael's tapestry cartoon for the *Conversion of St. Paul*, which Tintoretto could see at this time in the house of Cardinal Domenico Grimani in Venice.¹² K2064, in its turn, may have influenced no less a masterpiece than Rubens' *Battle of the Amazons*, in the Munich Gallery.¹³ The turbulent movement and the spirited horses in K2064 find an echo in the *Battle of Asola* of the Contini Bonacossi Collection, Florence, which some attribute to Tintoretto. The subject of K2064 is taken from Acts 9:3-7; but the tremendous excitement among Paul's entourage, while suggested by Raphael and other artists who had before Tintoretto treated the subject, is not based on the Biblical text, where we read: 'And the men which journeyed with him stood speechless, hearing a voice, but seeing no man.'

Provenance: Lord Kinnaid, Rossie Priory, Inchtute, Perthshire, Scotland (1857).¹⁴ Contini Bonacossi, Florence (as early as 1939).¹⁵ Kress acquisition, 1954.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 174 (catalogue by W. E. Suida and F. R. Shapley), as an early work by Jacopo Tintoretto. (2) K2064 has been attributed to Tintoretto by G. F. Waagen (*Galleries and Cabinets of Art in Great Britain*, 1857, p. 448; this is the earliest certain record of K2064 now known), W. E. Suida (in *Pantheon*, vol. XXIII, 1939, p. 122, dating it shortly before 1545), E. von der Bercken (*Die Gemälde des Jacopo Tintoretto*, 1942, pp. 96 n. 19, 110, dating it c. 1546/52), R. Pallucchini (*La Giovinezza del Tintoretto*, 1950, pp. 86 f., 156 n. 43, treating it in the oeuvre of about 1545), A. Ballarin (in *Arte Veneta*, vol. XXI, 1967, p. 98), P. de Vecchi (*Tintoretto*, 1970, no. 27), and B. Berenson (in ms. opinion). X-ray emphasizes the sketchy, sparkling technique in the painting. (3) Reported by Vasari, *Le Vite*, 1568; Milanesi ed., vol. VI, 1881, p. 591. (4) Reported by C. Ridolfi (*Le Maraviglie dell'arte*, vol. II, 1648, p. 7), who says that only traces of the painting, presumably fresco, remained. (5) Reported by Ridolfi (vol. II, p. 44 of *op. cit.* in note 4, above), who describes it as one of two *piccole historiette*: 'San Paolo convertito alla voce di Christo, e mentre ei cade da Cavallo si veggono i di lui seguaci spaventati in varie parti. . . .' If this were not clearly designated as a small painting its identification as K2064 would be tempting. (6) The inventory (published by G. Campori, *Raccolta di cataloghi ed inventari inediti*, 1870, pp. 120 f.) describes the picture as 'San Paolo di Giacomo Tintoretto, che casca da cavallo accompagnato da molti altri pure a cavallo, che dalla paura spinti in fuga vano precipitando in diversi luoghi.' (7) See Suida (*loc. cit.* in note 2, above). (8) Suida (p. 122 n. 1 of *op. cit.* in note 2, above) says he took this reference to the Cornaro version from a list of Tintoretto's lost pictures in an unpublished manuscript by H. Thode in the Kunsthistorisches Institut in Florence. Suida suggests that the Cornaro picture and the Canonici picture may be one and the same. (9) See *Provenance*. (10) Vasari, p. 587 of ed. and vol. cited in note 3, above. (11) See, e.g., Suida, *loc. cit.* in note 2, above. (12) For this information see Ballarin, pp. 96, 98, 101 n. 41 of *op. cit.* in note 2, above. (13) F. R. Shapley, *National Gallery of Art, Portfolio Number 5*, 1956, no. 10. (14) Seen here at this time by Waagen (*loc. cit.* in note 2, above). (15) Published as here at this time by Suida (*loc. cit.* in note 2, above).

JACOPO TINTORETTO

K343 : Figure 103

APOLLO AND MARSYAS. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.14), since 1961.¹ Canvas. 8 $\frac{3}{8}$ ×21 $\frac{1}{2}$ in. (22.6×54.6 cm.). Fair condition; cleaned 1961.

Although the format, small size, and sketchy technique tend, on first sight, to suggest the work of Schiavone, the spirited effect of K343 recommends more strongly an

attribution to Tintoretto.² The picture would seem to date in the artist's early period, but probably a little after he had painted the more finished version of the theme, in 1545, for Aretino, the version now in the Wadsworth Atheneum, Hartford.³ For the sketchy figures in K343 a pertinent parallel is to be seen in the small figures in Jacopo's *Procession of the Ark* in the Kunsthistorisches Museum, Vienna, of about 1544/45.⁴ Which of Apollo's contests is the subject of K343 – the contest with Marsyas or the one with Pan – is not entirely clear; the bearded figure holding the pipes (syrinx) might be interpreted as either Marsyas or Pan, and the seated witnesses have no clearly distinguishing attributes.⁵ In Count Seilern's collection, London, are two other Apollo scenes by Tintoretto which belong to the same period (soon after 1545), exhibit the same sketchy technique, and are uniform in height with K343, although several centimeters wider. Is it possible that the three paintings belonged to the same decorative series – perhaps for furniture – even though the two in London are on wood whereas K343 is on canvas?⁶

Provenance: Alvarez, Madrid. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (300), 1941–60.⁷

References: (1) Catalogue by F. R. Shapley, 1961, p. 70, as Tintoretto. (2) K343 is attributed to Tintoretto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. Pallucchini (*La Giovinezza del Tintoretto*, 1950, pp. 96 f., 157 n. 62), H. Tietze (in *Arte Veneta*, vol. v, 1951, p. 60 n. 3), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 183), and P. de Vecchi (*Tintoretto*, 1970, no. 22). (3) This date and relationship are suggested by both Pallucchini and Tietze (*loci cit.* in note 2, above). (4) See A. Pallucchini, in *Arte Veneta*, vol. XXIV, 1970, p. 97, fig. 125. (5) E. Winteritz (in *Studies in the History of Art Dedicated to William E. Suida*, 1959, p. 188 n. 11), who traces the history and significance of the musical instruments, interprets Apollo's challenger as Pan and entitles the picture *The Judgment of Midas*. Tietze also (*loc. cit.* in note 2, above) identifies the challenger as Pan, while noting that none of the four attendant figures is specified as Midas. (6) A. Seilern, *Italian Paintings and Drawings at 56 Princes Gate, London*, Text II, 1959, no. 77, pl. XXVII; and Text V, 1969, no. 337, pl. XVII. (7) *Preliminary Catalogue*, 1941, p. 197, as Tintoretto.

JACOPO TINTORETTO

K2170: Figure 94

SUMMER. Washington, D.C., National Gallery of Art (1642), since 1957. Canvas. 41½ × 76 in. (105.7 × 193 cm.).¹ Good condition except for slight abrasion of garment.

An attempt has been made² to identify K2170 and its companionpiece, *Spring*, in the Chrysler Museum, Norfolk, Virginia, as part of Jacopo's decoration of a room in the Barbo Palace, Venice, described by Ridolfi in his chapter on Tintoretto.³ One of the canvases in that room is described in sufficient detail to permit its convincing identification as the *Dreams of Men*, a ceiling painting now in the Institute of Arts, Detroit, Michigan.⁴ The other paintings in the room included in Ridolfi's text he merely mentions as '*le quattro stagioni in figura nel recinto*.' K2170 and the Chrysler *Spring* have been reasonably proposed as two of these four Seasons, which are presumed to have decorated a frieze at the top of the walls. The attribution of K2170 and its pendant (the only two in this set of Seasons now known⁵) to Jacopo Tintoretto has not been unanimously accepted.⁶ The heavy proportions and lethargic poses of the figures and the prominence given the birds in K2170 suggest an attribution to Domenico, toward 1600, rather than to Jacopo, in the early 1550's. The *St. Jerome*, in the Barberini Gallery, Rome, comes to mind as a pertinent parallel, as does the *Bacchus and Ariadne*, in the Strasbourg Museum, where, again, the birds might seem to be too prominent for Jacopo and the figure types too heavy. Yet the superb design of K2170 speaks for Jacopo's authorship, as does the relationship of the woman's figure to the similarly posed (albeit lighter, more graceful) figure of Charity in the early part of the San Rocco decorations, where, also, a perfectly preserved detail of apples and foliage⁷ recalls the background of vine and grain in K2170.

Provenance: Frederick Mont's, New York. Kress acquisition, 1957 – exhibited: 'Titian, Tintoretto, Paolo Veronese,' Art Gallery, Toronto, Feb. 12–Mar. 13, 1960, no. 11, as Jacopo.

References: (1) The corners of K2170, like the corners of its pendant (see below), seem to have been originally covered by a frame, as would seem to have been about two inches of the canvas at top and bottom. This would have given these canvases an octagonal shape, similar to that of the large ceiling painting now in Detroit, with which they may once have been associated. (2) See B. Suida Manning, in *Studies in the History of Art Dedicated to William E. Suida*, 1959, pp. 253 ff., and in *Arte Veneta*, vol. XVI, 1962, p. 54. R. Pallucchini (in *Arte Veneta*, vol. XXIII, 1969, p. 46) accepts the attribution to Jacopo and parallels the type and arrangement of the figure, as well as the birds in the scene, with details in the *Annunciation of the Birth of Samson to the Wife of Manoah*, a painting in a private collection, Venice, which he attributes (his fig. 52) to Jacopo. The suggestions here are mainly accepted by P. de Vecchi (*Tintoretto*, 1970, no. 166), who accompanies his entry of K2170 with the symbol meaning '*con collaborazione*.' (3) C. Ridolfi, *Le Maraviglie dell'arte*, vol. II, 1648; D. von Hadeln ed., 1924, p. 55. (4) Reproduced by H. Tietze, *Tintoretto*, 1948, fig. 166.

(5) F. L. Richardson seems to be in error in stating (in *Art Quarterly*, vol. XXVII, 1964, p. 355) that besides the Chrysler Spring three other panels from the same decorative ensemble are now in American museums. (6) See Vecchi, *loc. cit.* in note 2, above, for suggestion of collaboration. T. Pignatti (verbally, 1964) attributes K2170 to Domenico Tintoretto, an attribution which suggests that Domenico may have had a hand also in the Four Seasons figured as putti in the Salotto Dorato of the Palazzo Ducale, Venice, usually attributed to Jacopo (reproduced by A. L. Mayer in *Gazette des Beaux-Arts*, vol. XXVII, 1945, pp. 88 f.). (7) The San Rocco Charity and still-life detail are reproduced by R. Pallucchini, *Tintoretto a San Rocco*, 1937, pp. 30, 31.

JACOPO TINTORETTO

K1658: Figure 95

A PROCURATOR OF ST. MARK'S. Washington, D.C., National Gallery of Art (1158), since 1951.¹ Canvas. 54½ × 39⅞ in. (138.7 × 101.3 cm.). Good condition except for restoration on nose; face slightly abraded; cleaned 1950.

The picture has been well known for nearly a century and is accepted as a characteristic example of Jacopo Tintoretto's late period.² Its date is probably about 1575/85, and in style it may be compared with the half-length portrait of a Venetian senator formerly in the Cook Collection, Richmond, now in the National Gallery of Ireland, Dublin. Because it has been thought possible to identify the sitter as the man shown in one of two busts, by Alessandro Vittoria in the Ca' d'Oro, Venice, which originally decorated the Duodo tomb, K1658 has sometimes been called a portrait of Francesco Duodo,³ who played an important role as commander of the Venetian fleet in the battle against the Turks near Lepanto in 1572. Duodo is shown in armor in the Ca' d'Oro bust, a more likely costume for him to have worn in a formal portrait, it would seem, than the procurator's robe in K1658. However, it is possible that K1658 was painted before the battle of Lepanto. The sitter in K1658 wears the robe of a senator or procurator, and over his right shoulder is the *stola d'oro*, which indicates that he belonged to the knight-hood of that name.⁴

Provenance: Earl of Wemyss, Gosford House, Longniddry, Scotland – exhibited: Royal Academy, London, 1886, no. 144, as *A Venetian Senator*, by Jacopo.⁵ Wildenstein's, New York – exhibited: 'Canadian National Exhibition,' Toronto, Canada, Aug. 28–Sept. 12, 1931, no. 116 of catalogue, as Jacopo; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 68 of catalogue, as *Francesco*

Duodo, by Jacopo; 'Italian Paintings,' Wildenstein's, New York, 1947, no. 133 of catalogue, as *Francesco Duodo*, by Jacopo. Kressacquisition, 1949.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951 (catalogue by W. E. Suida), p. 122, as Jacopo Tintoretto, rather late. (2) K1658 has been attributed to Tintoretto by J. B. S. Holborn (*Jacopo Robusti called Tintoretto*, 1903, 1907 ed., p. 108, as *Portrait of a Senator*), F. P. B. Osmaston (*The Art and Genius of Tintoret*, vol. II, 1915, pp. 24, 192), E. von der Bercken and A. L. Mayer (*Jacopo Tintoretto*, vol. I, 1923, p. 67), F. Fosca ([G. de Traz] *Tintoret*, 1929, p. 147), W. Valentiner (*Unknown Masterpieces in Public and Private Collections*, 1930, no. 28), L. Venturi (*Pitture italiane in America*, 1931, no. CCCXIV), E. von der Bercken (*Jacopo Tintoretto*, 1942, pp. 90, 118 f.), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 183). P. de Vecchi (*Tintoretto*, 1970, no. 225) enters K1658 as usually attributed to Tintoretto. (3) The bust of Francesco Duodo in the Ca' d'Oro is reproduced by A. Venturi, *Storia dell'arte italiana*, vol. X, pt. III, 1937, fig. 140. The name of Giovanni Donato has also been suggested since, according to L. Venturi (*loc. cit.* in note 2, above) . . . 'una replica del ritratto, replica che sembra dalla riproduzione di qualità inferiore e che fu venduta all'asta della coll. Kende a Vienna, 21–23 ottobre 1918 (cat. n. 129), recava l'iscrizione: "Gio. Donato padre del Ser.mo Nic.o 1560." Niccolò Donato was doge for a month in 1618. (4) C. Gould (in *National Gallery Catalogues: The Sixteenth-Century Venetian School*, 1959, p. 92), while citing P. Hélyot (*Histoire des ordres monastiques*, vol. VIII, 1719, p. 362) as stating that the stole should be worn over the left shoulder, notes that in Tintoretto's portraits the rule is not rigidly followed, also that the pattern of decoration on the stole varies. (5) A. Graves, *A Century of Loan Exhibitions*, vol. III, 1914, p. 1314.

JACOPO TINTORETTO

K1345: Figure 92

CHRIST AT THE SEA OF GALILEE. Washington, D.C., National Gallery of Art (825), since 1945. Canvas. 46 × 66½ in. (117 × 168.5 cm.). Fair condition; abraded in water and robe of Christ.

The fact that this is the only known painting attributed to Jacopo Tintoretto in which an expanse of water takes up the principal share of the canvas and plays so dominant a role has led to much discussion of the attribution and date of K1345. The picture has usually been attributed to Tintoretto,¹ but El Greco also has been considered.² Suggested dates have ranged from as early as about 1504 to as late as about 1590.

The intense blues, which play a decided role in the

picture – in clouds and waves – have been cited as the strongest evidence in favor of El Greco's authorship, while this coloring, coupled with the Mannerist elongation of the figure of Christ, suggests a date of about 1575/80, rather too early, perhaps, for El Greco to have designed such a highly sophisticated composition. Moreover, the impasto is not so heavy as is to be expected in El Greco at this time,³ while the nervous handling of the high lights which mark the crests of waves and edges of clouds are characteristic of Tintoretto in the 1570's, and even as early as the 1560's he had painted comparable clouds and a considerable expanse of stormy water in the scene of St. Mark rescuing a Saracen from drowning, now in the Accademia, Venice. The pose and proportions of Christ in K1345 find a remarkable parallel in the Christ of Tintoretto's *Raising of Lazarus*, probably dating from 1573, which was formerly in the collection of Viscount Rothenmere.⁴ In the latter, however, the body of Christ is tense and hemmed in by the crowd of people about Him, while in K1345 Christ stands calmly relaxed, even if commanding, at a distance from the apostles to whom He beckons. The densely populated composition of the *Raising of Lazarus* is far more characteristic of Tintoretto than is the expanse of sea, however appropriate to the subject, in K1345. Yet the concentration upon nature in this dramatic picture is not unique in Tintoretto's oeuvre: nature is in even fuller possession in his two remarkable idyls, *Mary Magdalene in a Landscape* and *Mary of Egypt in a Landscape* in the Scuola di San Rocco.

Examination by X-ray discloses beneath – and at right angles to – the Galilee scene a partly finished half-length, life-size portrait of a man, only the head of which is sufficiently decipherable to witness the brush of Tintoretto. To the left of the head is an architectural complex comprising steps, arches, columns, and roofs. Whether these architectural details were intended as part of a background of the portrait or whether they belong to yet another projected composition I cannot determine.

The scene of Christ walking on the water as described in Matthew 14: 24 ff. is sometimes cited as the subject of K1345. But the vegetation beside Christ indicates that He is here standing on the shore, where the waves wash up to His feet; this, together with the number of apostles in the boat (seven), the lowering of the net over the side of the boat, and the action of Peter, climbing out to rush toward Christ, proves that the subject is taken from the first eight verses of John 21.

Provenance: Count Joseph Gallotti. Durlacher's, London and New York. Arthur Sachs, New York (as early as 1925) – exhibited, always as Jacopo: Fogg Art Museum, Cambridge, Mass., 1927, also 1935–38; Metropolitan Museum of Art, New York, 1932–33; 'Century of Progress,' Art Institute of Chicago, June 1–Nov. 1, 1933, no. 135; 'Venetian Paintings of the 15th and 16th Centuries,' Knoedler's, New York, Apr. 11–30, 1938, no. 16;

'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 66; 'Religious Art,' Baltimore Museum of Art, Baltimore, Md., Dec. 4, 1938–Jan. 1, 1939, no. 35; 'Paintings by Jacopo Tintoretto,' Durlacher Galleries, New York, Feb. 20–Mar. 18, 1939, no. 5; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 377. Seligman's, New York. Kress acquisition, 1943.

References: (1) K1345 has been attributed to Tintoretto by A. L. Mayer, G. Gronau (in ms. opinions, 1925), E. von der Bercken (in *Zeitschrift für Bildende Kunst*, vol. LIX, 1925, p. 332, dating it not later than the beginning of the 1550's; but see the same author's *Die Gemälde des Jacopo Tintoretto*, 1942, pp. 88, 118, where he refers K1345 to Jacopo's latest period), T. Borenius (in *Apollo*, vol. II, 1925, p. 249, suggesting a date of 1562/66; see also *Burlington Magazine*, vol. LXXIV, 1939, p. 138), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. IV, 1929, p. 615), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 555, with a date of 1591/94), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 183, and earlier editions), M. M. Salinger (*Tintoretto*, 1960, no. 8), R. Pallucchini (in letter of Jan. 1, 1971, while noting that the attribution is still a problem), and P. de Vecchi (*Tintoretto*, 1970, no. 290, noting that K1345 is usually attributed to Tintoretto). (2) H. Tietze (*Tintoretto*, 1948, p. 381) expresses dissatisfaction with the attribution to Tintoretto and approves an investigation of a relationship to El Greco. In a ms. memorandum to the National Gallery H. Tietze and E. Tietze-Conrat discuss the painting at length and favor its attribution to El Greco, with a date in the late 1570's. Chatzidakis is reported by H. Wethey (*El Greco and His School*, vol. I, 1962, p. 90 n. 113) to have attributed K1345 to El Greco, in *Kretika Chronika*, vol. IV, 1950, pp. 371 ff. (3) Cf. El Greco's early *Christ Cleansing the Temple* (K2127) in the National Gallery of Art. (4) Sold from this collection at Christie's, London, Dec. 12, 1947, no. 21 of catalogue, where illustrated.

JACOPO TINTORETTO

K166: Figure 93

ALLEGORY OF VIGILANCE. Birmingham, Ala., Birmingham Museum of Art (61.93), since 1952.¹ Canvas. 42½ × 40 in. (107.3 × 101.6 cm.). Fair condition; abraded in sky and landscape.

The only exception which has been taken to the attribution of K166 to Jacopo Tintoretto² is perhaps to be explained by the unsatisfactory preservation of the painting.³ The alternate attribution, to Aliense,⁴ is untenable, for nowhere in the known work of this Tintoretto follower and collaborator can the animated spirit and sincere expression of this figure be matched. The subject of K166 has sometimes been interpreted as *Aurora*, the cock being a symbol

of dawn or day as well as of vigilance. Support for the subject *Vigilance* is offered by the very plausible association with K166 of certain other paintings of female figures to form a series of allegories of Virtues by Jacopo, dating from about 1580. The best known of these paintings is the unfinished one in the Fogg Museum, Cambridge, Massachusetts, which is always accepted as an important example of Jacopo. Since the female figure there has no attributes except the two dogs beside her, the subject is more likely *Fidelity* than, as it is usually known, *Diana*. Two other probable members of the series, their whereabouts now unknown, were formerly in the collection of Baron Louis Rothschild, Vienna. One of these, showing a young woman dispensing coins and jewels, is interpreted as *Generosity*; the other, with a young woman pushing asunder what appears to be a complex of fetters, would represent *Liberty*. A fifth candidate for the series, which seems to have been in the European art market a few years ago, shows a female figure holding an olive branch with a ring and a broken sword, and is interpreted as *Peace and Unity*.⁵

Provenance: Professor Luigi Grassi, Florence. Achillito Chiesa, Milan. Contini Bonacossi, Rome. Kress acquisition, 1931 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 50 of catalogue, as Jacopo; National Gallery of Art, Washington, D.C. (185), 1941–51;⁶ Poses Institute of Fine Arts, Brandeis University, Waltham, Mass., May 3–June 9, 1963, no. 19 of catalogue by C. Gilbert, as Jacopo.

References: (1) Catalogue by W. E. Suida, 1952, p. 57, and 1959, pp. 84 f., as Jacopo. (2) K166 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 170), Suida (*loci cit.* in note 1, above), C. Gilbert (*loc. cit.* in *Provenance*, above), and P. de Vecchi (*Tintoretto*, 1970, no. 197, listing it as usually attributed to Tintoretto). (3) X-ray, however, shows swift modeling strokes characteristic of shadow-graphs after Jacopo's paintings. (4) H. Tietze and E. Tietze-Conrat (in ms. memorandum to the National Gallery) doubted the attribution to Jacopo and suggested Aliense for K166, although H. Tietze (*Tintoretto*, 1948, p. 348) accepted the attribution of the Fogg painting (see below) to Jacopo. (5) All five of these paintings (approximately equal in size) are described by Suida (*loci cit.* in note 1, above). Gilbert (*loc. cit.* in *Provenance*), in cataloguing K166, mentions also the painting at the Fogg and the Rothschild figure with jewels and suggests that the series may have formed a decoration honoring the Venetian trustees of public expenditures: the cock is pertinent as watchman, the dog as guardian, and the woman as keeper of the treasure. (6) *Preliminary Catalogue*, 1941, p. 196, as Jacopo.

JACOPO TINTORETTO and Assistants

K328: Figure 98

THE WORSHIP OF THE GOLDEN CALF. Washington, D.C., National Gallery of Art (291), since 1941.¹ Canvas. 62½ × 107 in. (159 × 272 cm.). Good condition; some restoration stains along seam in canvas.

The widely varied dating of K328, from about 1545 to about 1590, indicates a degree of uncertainty which inevitably involves the attribution. Thus the late dating is accompanied by a tentative attribution to a close follower of Tintoretto, perhaps an artist in his studio.² More plausible, however, would seem to be a date of about 1560. By this time the stylistic characteristics of K328 had been developed by Tintoretto. They show fairly clearly in such a picture as the *Multiplication of the Loaves* in the Metropolitan Museum, New York, presumably dating before 1550, and especially clearly in the *Golden Calf* in the Madonna dell'Orto, Venice, of about 1560. Looking at the head of the woman seated in the lower right corner of K328 and the old man leaning above her, one may even dare recall the head of Susanna and one of the Elders in that incomparable painting in the Vienna Gallery. Assistants probably worked at the execution of K328, but the master must have laid in at least the principal figures and directed the execution.³ It seems likely that the canvas has been cut at the top, since we now see only the lower part of Moses, who kneels on the mount at upper right. Much of the thirty-second chapter of Exodus is illustrated here, but, like the Madonna dell'Orto painting already mentioned, K328 is chiefly concerned with preparations for idolatry. The scene of actual worship is relegated to a small area in the left distance, with, perhaps, a little to the right, Aaron fashioning the image, and then, further right, scenes of feasting and revelry. A much larger area in the middle ground is devoted to Aaron's assembling of jewelry for the manufacture of the idol, while the large figures in the left and right foreground seem to be merely groups of fashionable people; they serve as elegant coulisses to frame the picture.

Provenance: Hastings Family, England. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Masterpieces of Five Centuries,' Golden Gate International Exposition, San Francisco, Calif., 1939, no. 55, as Jacopo Tintoretto; Dayton Art Institute, Dayton, Ohio, Dec. 1, 1939–Apr. 8, 1940, as Jacopo Tintoretto; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 19, as Jacopo Tintoretto.

References: (1) *Preliminary Catalogue*, 1941, p. 197, as Tintoretto, c. 1545. (2) This opinion is expressed by H. Tietze (in a report in the National Gallery archives). In his monograph *Tintoretto*, 1948, p. 381, Tietze suggests that K328 is late and related to Marco Tintoretto's style. R.

Pallucchini (*La Giovinezza del Tintoretto*, 1950, p. 153), while apparently accepting the attribution to Jacopo, dates K328 at least as late as 1555. The attribution to Jacopo is accepted, in ms. opinions, by G. Fiocco, R. Longhi (dating it early), R. van Marle (dating it early), A. L. Mayer (dating it in the artist's middle period), F. M. Perkins, W. E. Suida (dating it early), and A. Venturi. B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 183) also attributes it to Jacopo; and P. de Vecchi (*Tintoretto*, 1970, no. 139) enters it as Tintoretto with collaboration. (3) An X-ray photograph of the head of the woman at lower right shows especially brilliant technique.

JACOPO TINTORETTO and Assistant

K1802: Figure 97

A GENTLEMAN OF THE EMO FAMILY(?). Columbia, S.C., Columbia Museum of Art (62-924), since 1961.¹ Canvas. 49½ × 39½ in. (125.7 × 100.3 cm.). Inscribed on table cover at lower left with a monogram fashioned of the letters c [or c] w e [or l]. Good condition.

The composition of K1802, a three-quarter-length figure beside a view through an open window, is a type frequently used in portraits of noblemen by Tintoretto.² A date of 1560/70 is plausibly suggested.³ Since the earliest known notice (1876) of K1802 the sitter had been identified, in exhibition and sale catalogues,⁴ as a member of the Venetian Contarini family until its most recent cataloguer⁵ observed that the coat of arms, suspended on a chain worn by the sitter, corresponds to that of the Venetian Emo family, two red stripes alternating with two white (silver) stripes.⁶ This led to an ingenious expansion of the monogram to read *Gabriele Emo Vivens* (Gabriele Emo, still living), this Gabriele Emo being, not the one represented in K1801 (Fig. 96), but possibly a somewhat older one, who was born 1520/25, the son of Agostino Emo, and died in 1584 after a distinguished career in the wars against the Turks.⁷ Certain difficulties in accepting these conclusions should be noted: the letters in the monogram are more plausibly read as c w e [or l]; the extra-large size of the first of these letters would seem to indicate that it, rather than the e [or l] stands for the sitter's surname (this would favor Contarini rather than Emo as surname); the conspicuous view of the Castel Sant'Angelo is unexplained since no connection of the Emo family with Rome has been discovered, whereas various members of the Contarini family are known to have served as ambassadors to Rome and to have been received there by the pope – somewhat earlier and somewhat later, however, than the probable date of K1802. Pentimenti indicate that the artist first painted the gentleman's right hand grasping his cloak. The unimpressive appearance of the face is probably partly due to

abrasion and to the vertical damage which X-ray reveals running through the forehead and the bridge of the nose. But in any case, much studio assistance must have been employed in the execution of K1802.

Provenance: Rt. Hon. George Augustus Frederick Cavendish Bentinck, London – exhibited: 'Old Masters,' Royal Academy, London, 1876, no. 133 (presumably), as *Venetian Gentleman*, by Tintoretto. Cavendish Bentinck Sale, Christie's, London, July 11, 1891, no. 617, as *Portrait of a Gentleman of the Contarini Family*, by Tintoretto. Arthur James, London – exhibited: 'Venetian Art,' New Gallery, London, 1894-95, no. 109, as *Contarini*, by Tintoretto. Mrs. Arthur James, London (sold, Christie's, London, Oct. 15, 1948, no. 112, as *Contarini*, by Tintoretto, to Leger). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951-59.⁸

References: (1) Catalogue by A. Contini Bonacossi, 1962, pp. 54 f., as *A Gentleman of the Emo Family*, by Tintoretto. (2) K1802 has been attributed to Tintoretto by R. Longhi (in ms. opinion, dating it after 1560), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 176, and earlier editions), and R. Pallucchini (in *Arte Veneta*, vol. XXIII, 1969, p. 48, using it to help substantiate his attribution to Tintoretto, in the early 1560's, of a three-quarter-length portrait of a 32-year-old man in a private collection, reproduced as Pallucchini's fig. 57); see also Contini Bonacossi, *loc. cit.* in note 1, above, and Suida, *loc. cit.* in note 8, below. The shadowgraph of the head of K1802 indicates damage through the forehead and nose and less strong modeling than is expected in Tintoretto. (3) Longhi, *loc. cit.* in note 2, above. (4) See *Provenance*. (5) Contini Bonacossi, *loc. cit.* in note 1, above. (6) The usual coat of arms of the Contarini family shows three blue stripes on gold; according to J. B. Rietstap (*Armorial Général*, vol. I, 1950, p. 456, Contarini no. 6) it less commonly uses three bands of red on silver. It may be noted that F. Kieslinger (in *Belvedere*, vols. 1-4, 1938/39, pp. 61 ff.), in discussing the *Allegory* attributed to Pietro degli Ingannati in the National Gallery of Art (no. 1028), identifies a coat of arms with three red stripes alternating with two white (silver) as belonging to the Contarini family. (7) See Contini Bonacossi (*loc. cit.* in note 1, above) for his interpretation of the monogram and for biographical notes concerning Gabriele Emo, son of Agostino. That K1802 was together with K1801 when they first came to notice (in the Cavendish Bentinck Collection) is evidence in favor of their representing members of the same family; but, at the same time, it suggests that there was some strong reason why, in spite of their being together, they were identified as members of two different families. P. de Vecchi (*Tintoretto*, 1970, no. 161) follows Contini Bonacossi, but qualifies his attribution to Tintoretto by adding 'with assistance.' (8) *Paintings and Sculpture from the*

Kress Collection, 1951, p. 120 (catalogue by W. E. Suida), as Contarini, by Tintoretto.

JACOPO TINTORETTO and Assistant

K1801: Figure 96

GABRIELE EMO. Seattle, Wash., Seattle Art Museum (It 37/T4987.1), since 1954.¹ Canvas. $45\frac{7}{8} \times 35\frac{3}{4}$ in. (116.7 × 90.8 cm.). Inscribed at upper right: GABRIEL EMO PETRI FIL. BRIXIE PRAEFECTUS AN. 1572. Good condition.

The style of K1801 corresponds to that of other portraits classified in the period of Tintoretto's oeuvre² indicated by the date on this canvas, 1572. Comparison may be made with, for example, the portraits of Doge Mocenigo and family in K1964 (Figs. 99–101). Like the bearded man standing at the left in the latter painting, Gabriele Emo is shown in the robes of a Venetian procurator. The inscription indicates that this Gabriele Emo (1531/36–1587),³ son of Pietro, was at this time, 1572, also Prefect of Brescia. Compared with such a splendid portrait as K1658 (Fig. 95), of about the same date, the weakness of K1801 would seem to indicate much studio assistance in the execution.

Provenance: Rt. Hon. George Augustus Frederick Cavendish Bentinck, London – exhibited: 'Old Masters,' Royal Academy, London, 1876, no. 127 (presumably), as *Venetian Naval Officer*, by Tintoretto. Cavendish Bentinck Sale, Christie's, London, July 11, 1891, no. 618, as *Portrait of Gabriel Emo* [sic], by Tintoretto. Arthur James, London – exhibited: 'Venetian Art,' New Gallery, London, 1894–95. Mrs. Arthur James, London (sold, Christie's, London, Oct. 15, 1948, no. 113, as Tintoretto; bought by Nicholls). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Philadelphia Museum of Art, 1950–53.⁴

References: (1) Catalogue by W. E. Suida, 1954, p. 50, as Tintoretto. (2) K1801 has been attributed to Tintoretto by R. Longhi (in ms. opinion) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 178, and earlier editions). P. de Vecchi (*Tintoretto*, 1970, no. 195) enters K1801 as usually attributed to Tintoretto. See also note 1, above. (3) This date has been established by A. Contini Bonacossi, catalogue of the Columbia Museum of Art, 1962, p. 54. (4) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, 1950, p. 14, as Tintoretto.

JACOPO TINTORETTO and Assistants

K1964: Figures 99–101

DOGE ALVISE MOCEENIGO AND FAMILY BEFORE THE MADONNA AND CHILD. Washington, D.C., National Gallery of Art (1406), since 1956.¹ Canvas. $85\frac{1}{2} \times 164$ in.

(216.1 × 416.5 cm.). Fair condition; some restoration; partially cleaned 1955.

In 1648 Ridolfi, listing paintings by Jacopo Tintoretto in the house of Tommaso Mocenigo in Venice, mentions one which is apparently identical with K1964: 'a long canvas in which is represented the same [Doge Alvise Mocenigo] with his wife adoring the Queen of Heaven, with other portraits of senators, and children of the same family shown as angels at the feet of Our Lady, playing on instruments.'² Since this doge and his wife had no sons or daughters, it has been reasonably suggested³ that the elderly man standing behind the doge is his brother Giovanni (1508–80), that the two young men at the right are Giovanni's sons, Tommaso (born 1551) and Alvise (born 1554), and that the two boys shown as musical angels are grandsons of Giovanni. Since Doge Alvise I Mocenigo (born 1507) was doge from 1570 until his death, in 1577, K1964 must have been painted within this period of seven years. A yet more precise dating has been suggested: 1573, the year before the death of the doge's wife, who is included in the picture, and a year after the death of one of Giovanni Mocenigo's sons, Leonardo, who presumably would have been included, if he had been alive, along with his two brothers standing at the right.⁴

Four of the portrait heads have been painted on separate small pieces of rather fine canvas and pasted onto the large canvas, which is of a coarse, herring-bone weave.⁵ The four heads separately painted are, in terms of the identifications above, those of Giovanni Mocenigo, his two sons, and the doge's wife. One would assume that the artist used this method in order to paint the heads from life without the sitters' being required to come to his studio to pose. The execution of much of the painting could have been left to studio assistants. Even the group of the Madonna and Child is less inspired than is to be expected of Jacopo. In the shadowgraphs this group and the two angels appear to be the least strongly modeled parts of the picture, whereas the head of the doge, which is also painted directly on the large canvas, appears to be the most strongly modeled.⁶

Provenance: Tommaso Mocenigo, Venice (1648). Marquis Hippolyte de Gouvello, Brittany⁷ (sold to the following). Knoedler's, New York. Kress acquisition, 1953.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 176 (catalogue by W. E. Suida and F. R. Shapley), as Jacopo Tintoretto. (2) C. Ridolfi, *Le Maraviglie dell'arte*, vol. II, 1648, p. 45: ' . . . e in lunga tela, è il medesimo [i.e. Doge Alvise Mocenigo, whom Ridolfi had just mentioned], con la moglie adoranti la Regina de' Cieli con altri ritratti de' Senatori, e putti della stessa famiglia figurati in Angeli à piedi di nostra Signora, che suonano stromenti.' (3) By R. Pallucchini, in *Arte Veneta*, vol. VIII, 1954, pp. 222 ff. (4) *Ibid.* (5) This is a procedure of which K1964 seems not to have been a unique example in the Tintoretto studio. M. Modestini, as mentioned in *loc. cit.* in note 1,

above, has cited the *Resurrection* (attributed in part to Jacopo) in the Ducal Palace, Venice, as another example of this procedure. (6) K1964 has been attributed to Jacopo Tintoretto by Pallucchini (*loc. cit.* in note 3, above), P. de Vecchi (*Tintoretto*, 1970, no. 204), P. Rossi (in *Arte Veneta*, vol. XXIII, 1969, pp. 84 n. 27, 268 f.), and to his studio by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 176). (7) K1964 is presumed (according to the dealer's dossier) to have been acquired in Italy in the early nineteenth century by an ancestor with the same name, Marquis Hippolyte de Gouvello (born 1782), who formed a collection of Italian paintings before his marriage in 1816.

Attributed to JACOPO TINTORETTO

K304 : Figure 102

PORTRAIT OF A YOUNG MAN. New Orleans, La., Isaac Delgado Museum of Art (61.81), since 1961.¹ Canvas. 22 × 17½ in. (55.8 × 44.5 cm.). Good condition; few restorations on nose and right cheek.

It has been customary to attribute K304 to Jacopo Tintoretto in his early period, about 1550,² noting a loose, free manner of execution. Evidence against this dating is the style of the costume: such a wide neck ruff was characteristic of a later period, about 1580.³ Missing also here Tintoretto's usual imaginative interpretation of character, one may be inclined to see in K304 the work of a competent follower who had learned what he could from the master's paintings both early and late. The shadowgraph suggests strong modeling but is somewhat confused by an underlying earlier picture of undetermined composition. In the present unsatisfactory state of preservation of K304 the attribution must remain uncertain.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 17 of catalogue, where listed with incorrect title; National Gallery of Art, Washington, D.C. (268), 1941–52;⁴ Museum of Fine Arts, Houston, Tex., 1953–61.⁵

References: (1) Catalogue by P. Wescher, 1966, p. 48, as Jacopo Tintoretto. (2) K304 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, A. Venturi (in ms. opinions, usually specifying the early period), R. Pallucchini (*La Giovinezza del Tintoretto*, 1950, p. 139), W. E. Suida (*loc. cit.* in note 5, below), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 173). P. de Vecchi (*Tintoretto*, 1970, no. 84) enters K304 as usually attributed to Tintoretto; the attribution is considered tentative by P. Rossi (in *Arte Veneta*, vol. XXIII, 1969, p. 268). (3) H. Tietze and E. Tietze-Conrat (in ms. opinion) note the late style of collar and attribute K304 to a follower of Jacopo. (4) *Preliminary Catalogue*, 1941,

pp. 196 f., as Jacopo. (5) Catalogue by W. E. Suida, 1953, no. 15, as Jacopo, 1550/60.

Attributed to JACOPO TINTORETTO

K341 : Figure 105

THE BIRTH OF JOHN THE BAPTIST.¹ Destroyed by fire, Dec. 26, 1956. Canvas. 34½ × 94 in. (87.3 × 238.8 cm.).

The perspective in which figures and architectural elements are shown indicates that K341 was designed as part of a ceiling decoration or as part of a frieze which was to be placed high above the spectator. Stylistic resemblance to such paintings by Jacopo as the Old Testament frieze sections of about 1560 now in the Prado and ceiling decorations in the Sala dell'Albergo, Scuola di San Rocco, Venice, of about 1565 recommend for K341 a date at about this time, even if it was largely executed by studio assistants.²

Provenance: Douglas William Freshfield, Wych Cross Place, Forest Row, Sussex (sold, Christie's, London, Nov. 2, 1934, no. 139, as *Birth of Our Saviour*, by Tintoretto; bought by Grey). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (297), 1941–56.³

References: (1) W. E. Suida (in a tentative catalogue note) interpreted the scene as the *Birth of the Virgin*. (2) K341 has been attributed to Jacopo, usually with a dating about this time, by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 176). H. Tietze and E. Tietze-Conrat (in memorandum to the National Gallery) attribute K341 to the Jacopo or Domenico studio, around 1600. (3) *Preliminary Catalogue*, 1941, p. 197, as *Birth of John the Baptist* by Jacopo Tintoretto.

Attributed to JACOPO TINTORETTO

K2065 : Figure 104

PORTRAIT OF A LADY. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.48), since 1960.¹ Canvas. 28½ × 25½ in. (73.3 × 64.8 cm.). Fair condition; face and collar abraded; cleaned 1954.

The inclusion of K2065 among the few portraits of women by Jacopo Tintoretto must remain tentative in view of the condition of the painting: X-ray indicates losses of pigment throughout the face. The costume, featuring a wide ruff at the neck, points to a date of about 1580.²

Provenance: Contessa di Breganze, Venice. Contini Bonacossi, Florence (acquired 1925). Kress acquisition, 1954.

References: (1) Catalogue by F. R. Shapley, 1960, p. 98, as Jacopo Tintoretto. (2) K2065 is attributed to Jacopo by E. von der Bercken (*Die Gemälde des Jacopo Tintoretto*, 1942, p. 111, no. 129, with a dating between 1570 and 1580), L. Coletti (*Tintoretto*, 1943, p. 33), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 176). P. de Vecchi (*Tintoretto*, 1970, no. 201) enters it as usually attributed to Tintoretto, while P. Rossi (in *Arte Veneta*, vol. XXIII, 1969, p. 269) cites it as a work of notable artistic level, but not by Tintoretto.

Studio of JACOPO TINTORETTO

K422: Figure 110

SUSANNA. Washington, D.C., National Gallery of Art (342), since 1941.¹ Canvas. $59\frac{1}{8} \times 40\frac{3}{8}$ in. (150.2 \times 102.6 cm.). Good condition; drapery at left abraded; some restoration on abdomen of Susanna; cleaned 1958.

The attribution of K422 to Jacopo himself has received impressive support,² and there has been a proposal to identify it as a painting described in a mid-seventeenth-century account of Jacopo's oeuvre: 'Senator Lorenzo Delfino has . . . six scenes from the Old Testament placed above doors: namely . . . Susanna in the garden, and the two old men, emerging in the distance from a pergola . . .'³ Attributions of K422 to Jacopo date it about 1575, the period of the mythological scenes in the Sala dell'Anticollégio of the Palazzo Ducale, Venice. The standard set by these paintings – their inspired expression, superb drawing and modeling, and flowing, harmonious composition⁴ – tends to exclude K422 from the immediate oeuvre of Jacopo. Another painting of the period (around 1575), the *Ascension* in the Scuola di San Rocco, Venice, shows in the masterly sketch of the two apostles appearing in the distance what Jacopo could be expected to have made of the two elders under the arbor in K422;⁵ and the earlier *Mars, Venus, and Vulcan* in the Alte Pinakothek, Munich, gives a typical example of Tintoretto's firm modeling of the female nude.

Provenance: George Oakley Fisher, Egremont House, Sudbury Hill, Middlesex, England. David M. Koetser's, Zurich. Contini Bonacossi, Florence. Kress acquisition, 1936.

References: (1) *Preliminary Catalogue*, 1941, p. 198, as Jacopo Tintoretto, c. 1575. (2) K422 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 183). P. de Vecchi (*Tintoretto*, 1970, no. 216) enters the painting as usually attributed to Tintoretto; R. Pallucchini (in letter of Jan. 16, 1971) lists it as Tintoretto; H. Tietze and E. Tietze-Conrat (in a ms. memorandum on the picture)

ascribe it to an imitator of Jacopo. (3) C. Ridolfi, *Le Maraviglie dell'arte*, pt. II, 1648, p. 45: 'Il Signor Lorenzo Delfino Senatore ha . . . sei historie del uecchio testamento collocate sopra poste [probably typographical error for porte]: cioè . . . Susana nel giardino, & i due uecchi, che spuntano di lontano da un pergolato. . . .' This passage has been cited by Suida (in ms. opinion) as a probable description of K422. The history of Susanna, omitted in the King James version, appears in other Bibles as Daniel 13. (4) It seems probable that K422 has been cropped at the left, thus interrupting a more harmonious composition. (5) A detail of the two apostles is reproduced by H. Tietze, *Tintoretto*, 1948, fig. 217. It may be noted also that, contrary to what is known from X-ray examination of paintings by Tintoretto, scarcely any modeling appears in the shadowgraphs of K422.

Studio of JACOPO TINTORETTO

K2138: Figure 112

PORTRAIT OF A YOUNG MAN. El Paso, Tex., El Paso Museum of Art (1961-6/30), since 1961.¹ Canvas. $40\frac{7}{8} \times 30\frac{1}{2}$ in. (103.9 \times 77.5 cm.). Inscribed at upper left in partly legible characters, which have been read as: AETATIS . . . X . . . TORETO (these last letters too reworked to be trustworthy). Fair condition; some restoration on face and hands; cleaned 1960.

This portrait suggests comparison, especially in style of costume, with the portraits of the young men at the right in the *Group Portrait of the Pellegrini Family*, R. Smith-Barry Collection, London, which seems to have been painted partly by Jacopo.² The style of the costume points to a date as late as 1560/70. Possibly the portrait was painted in Jacopo's studio, with the assistance of younger members of the master's family.

Provenance: Sir Otto Beit, London, and Tewin Water, Welwyn, Hertfordshire (p. 100, no. 144 of 1913 catalogue by W. Bode, as J. Tintoretto). Mrs. Arthur Bull, Tewin Water, Welwyn, Hertfordshire (sold, Christie's, London, Oct. 25, 1946, no. 44, as Tintoretto; bought by Tumer). International Financing Co., Panama City, Panama. Kress acquisition, 1956.

References: (1) Catalogue by F. R. Shapley, 1961, no. 30, as Tintoretto. (2) Reproduced by H. Tietze (*Tintoretto*, 1948, fig. 150), who (p. 353) doubts that the group portrait is entirely by Jacopo.

Studio of JACOPO TINTORETTO

K266: Figure 111

THE TRINITY ADORED BY THE HEAVENLY CHOIR. Columbia, S.C., Columbia Museum of Art (54-402/17),

since 1954.¹ Canvas. $46 \times 42\frac{5}{8}$ in. (116.8×108.3 cm.). Good condition; cleaned 1952/53.

Critics no longer attribute K266 entirely to Jacopo.² Even the proposal that he was responsible for the design of the composition and for the execution of the figure of Christ is not thoroughly convincing. Attention has been called to a stiff symmetry of composition typical of late altarpieces by Domenico and his studio.³ Thus, of the early and late dates suggested for the work (from about 1550 to near the end of the century), a date toward 1600 would seem to be most acceptable. Whether or not K266 was once the upper part of an altarpiece has been discussed, but not determined. The unusual position of the dove of the Holy Ghost, below Christ's feet instead of between the heads of God the Father and Christ, has been cited as possible evidence that K266 is now complete, so that when it stood on the altar the dove appeared immediately above the ciborium.⁴ An angel at the lower left stands out as a portrait; but the portrait effect is presumably due to later repainting. In the shadowgraph the angel's eyes are not directed out of the picture, and the whole figure is in conformity with the rest of the painting.

Provenance: Professor Dal Zotto, Venice – exhibited: 'Arte Sacra,' Scuola di San Giovanni Evangelista, Venice, 1909.⁵ Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Sept. 1933, Seattle, Wash., through June 1935, Charlotte, N.C., p. 49 of catalogue, as Jacopo; National Gallery of Art, Washington, D.C. (243), 1941–52.⁶

References: (1) Catalogue by W. E. Suida, 1954, p. 43, and by A. Contini Bonacossi, 1962, pp. 57 f., as Tintoretto and assistant. (2) K266 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and Malagola (*loc. cit.* in note 5, below); to Jacopo in part by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 171); it is not considered autograph by P. de Vecchi (*Tintoretto*, 1970, p. 138). See also note 1, above. (3) H. Tietze and E. Tietze-Conrat, in ms. opinion. (4) Contini Bonacossi, *loc. cit.* in note 1, above. (5) C. Malagola, in *Rassegne d'Arte*, vol. IX, 1909, pp. 11 f., as Tintoretto. (6) *Preliminary Catalogue*, 1941, p. 196, as Jacopo.

Studio of JACOPO TINTORETTO

K2049: Figure 107

THE ADORATION OF THE SHEPHERDS. El Paso, Tex., El Paso Museum of Art (1961–6/31), since 1961.¹ Canvas. $37\frac{1}{2} \times 59\frac{5}{8}$ in. (94.6×151.5 cm.). Good condition.

Long attributed to Jacopo Tintoretto, K2049 would seem to be more convincingly classified as a studio work, with

considerable participation of Jacopo's son Domenico.² The date is probably not later than about 1600, for the work is still close to Jacopo in style, especially in the figure types, in the pose of the Virgin, and in the eager movement and expression of the young shepherd who approaches from the right. Yet the effect of the picture as a whole is more mundane, less imaginative than is expected from Jacopo; more attention has been given to realistic rendering of details, evident, for example, in the prosaic ox and ass; even in the more poetically conceived background the shepherds and announcing angel are shown in remarkable detail.

Provenance: Manfrin, Venice (sold, 1857, to the following).³ Charles Eliot Norton (died 1908). The Misses Norton (daughters of the preceding) – exhibited: 'Art in New England,' Museum of Fine Arts, Boston, Mass., June 9–Sept. 10, 1939, no. 130 of catalogue as Jacopo. Wildenstein's, New York, 1947 – exhibited: 'Italian Paintings,' Wildenstein's, New York, 1947, no. 34 of catalogue, as Jacopo. Kress acquisition, 1954.

References: (1) Catalogue by F. R. Shapley, 1961, p. 31, as Domenico Tintoretto. (2) K2049 was listed in the Manfrin Collection as Jacopo (see note 3, below), and was so accepted when it came to America a century ago and when later exhibited here (see *Provenance*, and also L. Venturi, in *Art in America*, vol. XXXII, 1944, p. 169, referring to the Tintoretto's which Norton acquired from the Manfrin Collection). Recently it was listed as Jacopo by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 176); P. de Vecchi (*Tintoretto*, 1970, p. 134) does not accept it as autograph. (3) *Catalogo dei quadri esistenti nella Galleria Manfrin in Venezia*, 1856, no. 144, as Jacopo.

Follower of JACOPO TINTORETTO

K1178: Figure 106

THE NATIVITY. Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962.¹ Canvas. $44\frac{3}{8} \times 38\frac{1}{8}$ in. (112.7×96.9 cm.). Good condition.

Although an attribution to Jacopo Bassano has been suggested, Paolo Fiammingo (1540–96) has been credited with K1178 by most critics who have examined it.² Landscape plays such an important role in the known oeuvre of this artist that it seems hazardous to attach his name definitely to an exclusively figure composition. It does show the influence of Tintoretto, in whose studio Paolo Fiammingo worked for a time, and its architectural setting suggests possible Northern reminiscences – again suitable for Paolo, as his name indicates. Some relationship to the Bassano, Tintoretto's contemporaries in Venice, is also discernible. The date is probably in the last quarter of the sixteenth century.

Provenance: Stroganoff, Leningrad. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (522), 1941–52.³

References: (1) Catalogue, n.d. [1962], p. unnumbered, as Paolo Fiammingo. (2) In ms. opinions, K1178 has been attributed to Jacopo Bassano by F. M. Perkins and to Paolo Fiammingo by B. Berenson tentatively, G. Fiocco, R. Longhi, W. E. Suida tentatively, and A. Venturi. (3) *Preliminary Catalogue*, 1941, pp. 148 f., as Paolo Fiammingo.

Follower of JACOPO TINTORETTO

K2137: Figure 109

THE WOMAN TAKEN IN ADULTERY. Atlanta, Ga., High Museum of Art (58.46), since 1958.¹ Canvas. $64\frac{1}{2} \times 96\frac{1}{8}$ in. (163.9×244.2 cm.). Fair condition; many figures in background restored; woman holding child and child himself very much restored.

Published as a copy after a lost Jacopo Tintoretto of about 1545² and attributed also to Jacopo himself at about the same period,³ K2137 follows the general arrangement of Jacopo's painting of *The Woman Taken in Adultery* in the Archiepiscopal Palace, Milan,⁴ with one notable exception. The richly dressed bearded man seen full face midway between the adulteress and Christ in the Milan painting is omitted from K2137, in which there is substituted a young man seen from the rear and brought into the immediate foreground. This young man is a variation on the man who occupies a corresponding position in Tintoretto's version of the subject in the Dresden Gallery.⁵ There are also minor changes of poses and costumes, but the significant difference between the Milan picture and K2137 lies in the fact that the figure types in the latter are not convincingly characteristic of Tintoretto. Even the pairs of decorative figures above the arches have taken on a later, more linear and academic appearance than their counterparts in the painting in Milan.⁶ To be sure, there has been much loss of pigment and much restoration in K2137.

Provenance: Mrs. John Keyes, London. International Financing Co., Panama City, Panama. Kress acquisition, 1956.

References: (1) Catalogue by W. E. Suida, 1958, pp. 51 ff., as Jacopo Tintoretto. (2) First published thus by R. Pallucchini (*La Giovinezza del Tintoretto*, 1950, pp. 108 f., 158 n. 84), apparently judging from a photograph which showed K2137 as it was before it was cleaned; but see note 3, below. G. A. Dell'Acqua (in *Paragone*, no. 87, 1957, pp. 62 ff., referring to Pallucchini's book) considers K2137 a copy with variations after a painting of the same subject in the Archiepiscopal Palace, Milan, which has been overlooked

by some writers on Tintoretto but is convincingly attributed to him and dated about 1545. (3) About the time of its acquisition by the Kress Foundation and after it had been cleaned, K2137 was examined by Pallucchini, who (in ms. opinion, 1956) pronounced it an excellent example of Jacopo Tintoretto of 1545/47. See also note 1, above. (4) Discussed by Dell'Acqua, *loc. cit.* in note 2, above, and reproduced in his fig. 38. (5) Other versions of the subject accepted as Tintoretto's and assigned to an early period, about 1545, are in the Rijksmuseum, Amsterdam, the Galleria Nazionale, Rome, and the Picture Gallery in Prague Castle. J. Neumann (*The Picture Gallery of Prague Castle*, 1967, pp. 261 ff.) reproduces the Prague version, compares the several versions, and cites K2137 as a copy of the one in Milan or some related version. (6) It may be noted that some details in K2137, especially the legs and feet of certain figures, are curiously paralleled in paintings which were attributed a few years ago to the early El Greco.

Follower of JACOPO TINTORETTO

K2136: Figure 108

THE FLIGHT INTO EGYPT. Memphis, Tenn., Brooks Memorial Art Gallery (61.215), since 1958.¹ Canvas. $48 \times 86\frac{3}{4}$ in. (122×220.3 cm.). Fair condition; horizontal seam along lower part of canvas.

The figure types used here for the Holy Family, especially the Virgin, show enough resemblance to types developed by Jacopo Tintoretto to have led to the attribution of K2136 in part to Tintoretto, the hand of a Northern artist being suspected in the landscape background.² The two figures in fancy costume at the extreme right also may be of Northern derivation; they suggest mid-seventeenth-century French types³ even though the principal figures in the composition, the Virgin especially, are based on Tintoretto's style.

Provenance: Countess Eugenia Oberndorff, London. International Financing Co., Panama City, Panama. Kress acquisition, 1956 – exhibited, after acquisition by the Brooks Memorial Art Gallery: 'The Nativity,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 1963–Jan. 1964.

References: (1) Catalogue by W. E. Suida, 1958, p. 42, as Jacopo Tintoretto, and by M. Milkovich, 1966, p. 50, as school of Jacopo Tintoretto. (2) See Suida, *loc. cit.* in note 1, above. K2136 is attributed to the workshop of Jacopo by F. Heinemann (in ms. opinion, 1965). (3) I am indebted to Miss Voris for calling my attention to similar costumes in the drawings of Callot.

DOMENICO TINTORETTO

Venetian School. Born c. 1560; died 1635. He was the pupil, and for many years assistant, of his father, Jacopo. Recently his more independent oeuvre, especially in portraiture, is being distinguished from paintings by his father and the family atelier. Domenico's attention to details of bodily appearance helps distinguish his portraits from Jacopo's in spite of the son's close dependence on his father's style. A contemporary biographer,¹ discussing Domenico's independent production, lists numerous prominent men and women of the day who sat to Domenico: doges, procurators, generals, senators, ambassadors, cardinals, bishops, foreign nobility, etc. He adds that he has mentioned only the most important of the many whose portraits Domenico painted, for 'it seemed that every worthy man and every lady of standing at this time sought to be rendered famous by Domenico's brush.' Unhappily, the portraits are not signed, and very rarely can the sitters now be identified.

K345 : Figure 115

PORTRAIT OF A VENETIAN COMMANDER IN ARMOR. Allentown, Pa., Allentown Art Museum (60.20.KB), since 1960.² Canvas. 28½ × 22 in. (72.7 × 55.9 cm.). Fair condition; abraded throughout; cleaned 1951/52.

Formerly attributed to Jacopo Tintoretto,³ K345 has recently been more convincingly placed among the portraits painted by Domenico⁴ at a time (in the 1580's) when he was still associated with his father, but had already won independent renown for his portraits. K345 is very similar to a portrait in the Musée des Beaux-Arts, Pau, which in the process of cleaning has lost the sitter's red senatorial robe and is now revealed as a portrait of a sea captain, in such a suit of armor as is worn by the sitter in K345.⁵ Losses of pigment in K345, especially in the upper and lower parts of the face, contribute to the somewhat weaker expression here than is to be noted in the example at Pau. The view of a sea battle from the window at the left in K345 suggests that the sitter was a navy officer, perhaps an admiral.

Provenance: G. Frizzoni, Bergamo. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Golden Gate International Exposition,' Palace of Fine Arts, San Francisco, Calif., 1940, no. 121; 'Twenty-Five Paintings from the Collection of the Samuel H. Kress Foundation,' University of Arizona, Tucson, Ariz., 1951, no. 14 of catalogue by W. E. Suida, as Jacopo Tintoretto, c. 1570.

References: (1) C. Ridolfi, *Le Maraviglie dell'arte*, vol. II, 1648, pp. 263 ff. R. Tozzi (in *Rivista di Venezia*, vol. XII, 1933, pp. 299 ff.) presents a study of Domenico's biography. (2) Catalogue by F. R. Shapley, 1960, p. 72, as Jacopo

Tintoretto. (3) K345 has been attributed to Jacopo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), Suida (see *Provenance*, above), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 176). P. de Vecchi (*Tintoretto*, 1970, p. 134) does not accept the attribution to Jacopo. (4) P. Rossi, in *Arte Veneta*, vol. XXII, 1968, pp. 63 f., and vol. XXIII, 1969, p. 270. (5) See Rossi (pp. 61, 63 of first *op. cit.* in note 4, above) for discussion of the Pau portrait. The shadowgraphs of both K345 and the Pau picture are very different from shadowgraphs of characteristic paintings by Jacopo Tintoretto.

DOMENICO TINTORETTO

K2171 : Figure 113

TANCRED BAPTIZING CLORINDA. Houston, Tex., Museum of Fine Arts (61-78), since 1961. Canvas. 66½ × 45 in. (168 × 114.3 cm.). Fair condition; 3-inch strip added on each side; slightly abraded in clouds.

Long attributed to Jacopo Tintoretto,¹ K2171 has come to be associated with Domenico's style.² Its obvious illustration of a passage in Tasso's *Gerusalemme Liberata*³ suggests a dating for it soon after 1581, the year of that poem's publication. Domenico's nearly contemporary biographer, Ridolfi,⁴ says the artist had a good literary education and that he took some of his subjects from chivalric poems. This interest found congenial atmosphere at the court of Ferrara, where Tasso's *Gerusalemme Liberata* was composed and where Domenico may well have had associations even before his known sojourn there, in 1598/99.⁵ Extant drawings by Domenico in the British Museum seem to have been studies for other scenes from the *Gerusalemme Liberata*.⁶

Provenance: R. Langton Douglas, London (sold probably to the following). Mr. and Mrs. Frank G. Logan, Chicago (acquired by 1924) – exhibited: Art Institute of Chicago, Chicago, Ill., 1925, as Jacopo Tintoretto; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 65, as Jacopo; 'Paintings by Jacopo Robusti,' Durlacher's, New York, Feb. 20–Mar. 18, 1939, no. 10, as Jacopo; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 380 of catalogue, as Jacopo. Frank G. Logan sale, Kende Galleries, New York, Feb. 1, 1945, no. 1, as Jacopo Tintoretto. Hirschl and Adler's, New York (1955).⁷ Kress acquisition, 1957.

References: (1) K2171 has been attributed to Jacopo by D. von Hadeln (in *Art in America*, vol. XII, 1924, pp. 156 ff.), R. M. F. (in *Bulletin of the Art Institute of Chicago*, vol. XIX, 1925, pp. 59 f.), L. Venturi (*Italian Pictures in America*,

vol. III, 1933, no. 552), T. Borenius (in *Burlington Magazine*, vol. LXXIV, 1939, p. 138), E. von der Bercken (*Die Gemälde des Jacopo Tintoretto*, 1942, p. 107), L. Coletti (*Il Tintoretto*, 1944, p. 44, taking exception to Tozzi's attribution to Domenico; see note 2, below), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 171, and earlier editions). (2) K2171 has been attributed to Domenico by R. Tozzi (in *Bollettino d'Arte*, vol. XXXI, 1937, pp. 26 ff., and in *Arte Antica e Moderna*, no. 12, Oct.-Dec. 1960, p. 391), H. Tietze (*Tintoretto*, 1948, p. 348), and W. E. Suida (in ms. opinion). Suida cites Tozzi's conclusions but suggests that Jacopo designed the composition, while Domenico executed it. In defence of the superiority of the design, Suida notes that the seventeenth-century Venetian painter Andrea Celesti borrowed the pose of the Clorinda from K2171 for his Jephthah's daughter in a painting in the Pinacoteca Tosio Martinengo, Brescia (reproduced by C. Boselli, in *Arte Veneta*, vol. IX, 1955, p. 235). (3) Canto XII, verses 66-68. (4) *Le Maraviglie dell'arte*, vol. II, 1648, p. 268. (5) See Tozzi, p. 391 of second *op. cit.* in note 2, above. (6) See Tozzi, first *loc. cit.* in note 2, above. (7) Reproduced with this designation of ownership, in *Burlington Magazine*, vol. XCVII, 1955, pl. XI of advertisement supplement for December.

DOMENICO TINTORETTO

K2135 : Figure 116

VENUS LAMENTING THE DEATH OF ADONIS. Tucson, Ariz., University of Arizona (61.101), since 1957.¹ Canvas. 42 $\frac{3}{4}$ × 56 $\frac{1}{8}$ in. (108.6 × 142.6 cm.). Good condition; cleaned 1956/57.

This was recognized some years ago² as a pendant to a picture of approximately the same size in the Art Institute of Chicago entitled *Venus and Mars in a Landscape with Three Graces*. Both paintings have been attributed to Jacopo Tintoretto;³ but the conclusion reached concerning the Chicago picture in the recent Art Institute catalogue,⁴ that the painting was executed in Jacopo's shop by a follower whose style was close to Domenico Tintoretto's, seems more acceptable for K2135 also. As in the case of K2171 (Fig. 113), it seems safe, in view of recent progress in the clarification of Domenico's style, to classify K2135 as by Domenico himself. The date is probably in the 1580's. There has been some confusion as to the subjects of K2135 and its pendant: the armor near the male figure in the Chicago picture seems to designate him as Mars rather than Adonis,⁵ while in K2135 the chariot drawn by doves at the right and the boar being killed by putti in the left middle distance seem to designate the principal figures here as Venus and the slain Adonis rather than Diana and the sleeping Endymion.⁶

Provenance: Val Marie House, Douglas, Isle of Man – exhibited: Olympia, London, 1927; Grafton Galleries, London, 1928; Art Treasures Exhibition, London, 1933.⁷ Frank T. Sabin's, London – exhibited: 'Two Great Masterpieces (Velásquez-Rubens),' Frank T. Sabin's, Park House, London, June 1951, no. 25 of catalogue, as *Venus and Adonis*, by Jacopo Tintoretto. International Financing Co., Panama City, Panama (sold to the following). Kress acquisition, 1956.

References: (1) Catalogue by W. E. Suida, 1957, no. 16, as Jacopo Tintoretto. (2) See von der Bercken, *loc. cit.* in note 3, below. (3) K2135 has been attributed to Jacopo by E. von der Bercken (*Die Gemälde des Jacopo Tintoretto*, 1942, pp. 70, 113) and Suida (*loc. cit.* in note 1, above). The Chicago pendant has been attributed to Jacopo by von der Bercken, B. Berenson, and L. Venturi in publications listed in *loc. cit.* in note 4, below. (4) *Paintings in the Art Institute of Chicago*, 1961, p. 450. (5) Although the principal figures there are interpreted by Suida (*loc. cit.* in note 1, above) as Venus and Adonis. (6) Von der Bercken (*loc. cit.* in note 3, above) interprets the principal figures in K2135 as Diana and Endymion. (7) The above information under *Provenance* comes from Sabin's 1951 exhibition catalogue cited below.

DOMENICO TINTORETTO

K2134 : Figure 119

THE RAISING OF LAZARUS. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.49), since 1960.¹ Canvas. 47 $\frac{7}{8}$ × 77 $\frac{1}{4}$ in. (121.6 × 196.2 cm.). Good condition except that some of faces, especially in background, have been restored.

Strong as are the reminiscences of Jacopo Tintoretto in this painting, it may be possible to account for them by Domenico's absorption of his father's teachings. Design as well as execution may be reasonably attributed to Domenico, with a date about 1600. Details are paralleled in such paintings attributed to Domenico as the *Allegory*, no. 387 in the Prado, Madrid, the *Dream of St. Mark* in the Accademia, Venice, or the *Crowning with Thorns* in the Picture Gallery of Prague Castle. A drawing corresponding to K2134 in most details of composition, but omitting a few of the figures, is in the collection of Robert and Bettina Manning, Kew Gardens, New York.

Provenance: Comte de Chambord (1820-83). Heirs of the preceding, Schloss Frohsdorf, Lower Austria. Princess Beatrix de Bourbon-Massimo (sold, Sotheby's, London, July 20, 1938, no. 62, as Jacopo; bought by E. C. Norris). Frank T. Sabin's, London – exhibited: Fogg Art Museum, Cambridge, Mass., 1940-45; Frank T. Sabin's, Park

House, London, 1950. International Financing Co., Panama City, Panama. Kress acquisition, 1956.

Reference: (1) Catalogue by F. R. Shapley, 1960, p. 100, as Jacopo Tintoretto, with assistance of Domenico.

Attributed to
DOMENICO TINTORETTO

K1068 : Figure 114

PORTRAIT OF A YOUNG MAN IN BLACK. Lewisburg, Pa., Bucknell University, Study Collection (BL-K15), since 1961.¹ Canvas. 19 × 15 in. (48.3 × 38.1 cm.). Fair condition; abraded throughout; cleaned 1961.

Pentimenti and reworking of the modeling, as indicated by X-ray, suggest that if by Domenico, as seems possible,² K1068 is an early work, probably dating in the early 1580's. The butterfly collar also is in keeping with costume style in this period. Most doubtful is the former attribution to Jacopo, although the condition of the painting, which has suffered many losses of paint in the face, precludes any very certain judgment in the matter. For stylistic comparison the *Portrait of a Young Orator* in the Correr Museum, Venice,³ may be cited, or the *Portrait of a Gentleman* in the Museum of Fine Arts, Boston.⁴

Provenance: Cripps, London. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: Seattle Art Museum, Seattle, Wash., 1937–52, as Jacopo Tintoretto.

References: (1) Catalogue by B. Gummo, 1961, p. 38, as Jacopo Tintoretto. (2) K1068 has been attributed to Jacopo Tintoretto by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins tentatively, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 178). It has been attributed to Titian by W. E. Suida (*Le Titien*, 1935, pl. CCCXXIX) and to Domenico Tintoretto by A. Burroughs (in ms. analysis of the X-ray). (3) Reproduced and attributed to Domenico by Venturi, *Storia dell'arte italiana*, vol. IX, pt. IV, 1929, fig. 465. (4) Reproduced and attributed to Domenico by P. Rossi, in *Arte Veneta*, vol. XXII, 1968, p. 64, fig. 84.

MARIETTA TINTORETTO

Venetian School. Born 1556(?); died 1590(?). Daughter, pupil, and assistant of Jacopo Tintoretto. Ridolfi¹ describes her as an accomplished musician and successful portraitist. Paintings attributed to her are less robust, smoother, and softer in effect than those by her father; but all attributions to her remain tentative.

Attributed to
MARIETTA TINTORETTO

K1800 : Figure 117

HEAD OF A BEARDED MAN. Tucson, Ariz., University of Arizona, Study Collection (62.158), since 1962. Canvas. 18 $\frac{7}{8}$ × 15 $\frac{1}{4}$ in. (48 × 38.7 cm.). Poor condition; very much abraded; cleaned 1952.

Although the effect may be partly due to the poor condition of the painting, the soft modeling of the face and the flowing, rather than bristly, treatment of the beard suggest that K1800 might be more reasonably attributed to Marietta than to her father.² The painting may be compared with the double portrait of an old man and a boy in the Vienna Museum, which, although it has generally been attributed to Jacopo, has also been proposed as a possible example of Marietta's work under the guidance of Jacopo.³ The so-called self-portrait of Marietta in the Kunsthistorisches Museum, Vienna, may also be compared with K1800.⁴ If by Marietta, K1800 should date from 1580/90.

Provenance: Professor Zoboli, Venice. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Isaac Delgado Museum of Art, New Orleans, La., 1953–62;⁵ after acquisition by University of Arizona: 'Italian Paintings from the Samuel H. Kress Collection,' Mesa Community College, Mesa, Ariz., Jan. 1967, no. 5, as Jacopo Tintoretto.

References: (1) C. Ridolfi, *Le Maraviglie dell'arte*, vol. II, 1648, pp. 71 f. (2) K1800 has been attributed to Jacopo Tintoretto by R. Longhi (in ms. opinion) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 176). (3) E. Tietze-Conrat, in *Gazette des Beaux-Arts*, vol. XII, 1934, pp. 261 f., and H. Tietze, *Tintoretto*, 1948, p. 380. (4) The Vienna 'Self-Portrait' is reproduced in *Gazette des Beaux-Arts*, vol. XII, 1934, p. 260. (5) Catalogue by W. E. Suida, 1953, p. 48, as Jacopo Tintoretto.

Attributed to
MARIETTA TINTORETTO

K1803 : Figure 118

PORTRAIT OF A YOUNG MAN IN BLACK. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.36), since 1961.¹ Canvas. 23 $\frac{1}{4}$ × 18 $\frac{3}{8}$ in. (59.1 × 46.9 cm.). Good condition; cleaned 1960/61.

Attribution of K1803 to Jacopo Tintoretto, toward 1560, has been qualified by the opinion that he was working under the influence of Titian² or that he was emulating some contemporary Tuscan portrait and perhaps painting a Tuscan sitter.³ The hat, both its style and the fact that the

sitter wears a hat, may be chiefly responsible for suggesting the Tuscan connection. The soft modeling of the face permits a tentative attribution to Jacopo's daughter Marietta.

Provenance: Hoswald Helson, Brighton, England. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii (1952–60).⁴

References: (1) Catalogue by F. R. Shapley, 1961, p. 72, as Jacopo Tintoretto. (2) Suida, *loc. cit.* in note 4, below. (3) R. Longhi, in ms. opinion. (4) Catalogue by W. E. Suida, 1952, p. 54, as Jacopo Tintoretto.

PALMA GIOVANE

Jacopo Palma, called Palma Giovane to indicate a kinship with Palma Vecchio, his great-uncle. Venetian School. Born 1544; died 1628. He went early to study in Rome and is said to have had some training under Titian, whose last painting, the *Pietà*, he finished after Titian's death. He spent most of his life in Venice and carried out extensive state, church, and private commissions there, yet found time to paint for patrons elsewhere in Italy and even as far away as Poland. Although in a milder, less inspired mood, he nevertheless carried on the traditions of his great predecessors, such as Titian, Bassano, and Tintoretto.

K1632: Figure 120

LAMENTATION OVER THE DEAD CHRIST. Seattle, Wash., Seattle Art Museum (It 37/P1805.1), since 1954.¹ Canvas. 61½ × 89½ in. (156.2 × 226.4 cm.). Fair condition except for damages in sky and in drapery at left.

The subject of the *Deposition*, often characterized more definitely as a *Pietà*, is found frequently in Palma Giovane's

oeuvre. He seems to have favored a vertical format in his earlier years. Among horizontal versions, the one in his series of decorations in the Oratorio dei Crociferi, Venice, offers a pertinent stylistic parallel to K1632: the fashion of the Virgin's dress is the same in the two pictures, and the kneeling woman at the left in the composition in Venice has been moved to the right in K1632; although the pose of her hands is now different, her coiffure² and costume are the same. A drawing at Windsor Castle, formerly attributed to Tintoretto, has been reasonably connected with the kneeling figure at the right in K1632.³ Like the drawing, the Kress painting was formerly attributed to Tintoretto,⁴ whose influence is strikingly recorded in the prone body of Christ, an adaptation of the body of the slave in Tintoretto's *Miracle of St. Mark*. A date in the late 1580's, when Palma was decorating the Oratorio dei Crociferi, would seem to be suitable for K1632.

Provenance: Principe Ercolani, Bologna. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 186, as Palma Giovane; by M. W. Brockwell, 1932, p. 32, as Palma Giovane). Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) Catalogue by W. E. Suida, 1954, p. 56, as Palma Giovane. (2) C. Gould (*National Gallery Catalogues: Sixteenth-Century Italian School*, 1959, p. 57, under no. 1866) dates this coiffure style in the late 1580's. (3) The Windsor drawing was published by K. Clark (in *Old Master Drawings*, vol. v, 1931, p. 64, pl. 46) as Tintoretto, while noting the possibility that its similarity to the figure in K1632 may indicate that the drawing too is by Palma Giovane. H. Tietze and E. Tietze-Conrat (*Drawings of the Venetian Painters*, 1944, p. 225, no. 1244) confirm the attribution of the drawing to Palma. (4) According to Borenius, *loc. cit.* in *Provenance*. R. Longhi (in ms. opinion) followed Borenius in recognizing K1632 as by Palma Giovane.

ROMAN, BOLOGNESE, AND PIEDMONTESE SCHOOLS

XVI-XVII CENTURY

CARAVAGGIO

Michelangelo Merisi, called Caravaggio from his birthplace in Lombardy. Roman School. Born 1573; died 1610. At the age of eleven he was sent to Milan for four years of study under the mediocre painter Simone Peterzano. But such progressive Lombard artists as Antonio and Vincenzo Campi are more likely to have inspired his passion for an uncompromising naturalism. By 1589 he was in Rome, where he was hired for a time by Cavaliere d'Arpino as still-life painter, and where within less than a decade he was painting his masterpieces in San Luigi dei Francesi. He fled from Rome in 1606, following one of his frequent involvements in brawls. Thereafter he was active in Malta, Sicily, and Naples. Caravaggio was not only an innovator in his observation and naturalistic rendition; he was an innovator also in subject matter. His half-length figures of youths making music or shown with flowers and fruit still seem startlingly original, and he played a prominent role in establishing still life as an independent subject in painting: it took as much work, he reportedly said, for him to make a good picture of flowers as one of figures.¹

Follower of CARAVAGGIO

K306: Figure 121

STILL LIFE. Washington, D.C., National Gallery of Art (270), since 1941.² Canvas. 19 $\frac{7}{8}$ × 28 $\frac{1}{4}$ in. (50.5 × 71.7 cm.). Attached to the back of the canvas, a paper label inscribed in a seventeenth-century (?) hand: *Quadro di frutti e di Carafa del Caravaggio 125*.³ Good condition.

The well-known *Basket of Fruit* in the Ambrosiana, Milan, is the only presumably independent still-life painting which is now unanimously attributed to Caravaggio.⁴ That picture and, equally well, the arrangements of flowers and fruit which are subordinate (yet sometimes barely subordinate) parts of several of his figure paintings may be taken as dependable touchstones for his style in painting still life. K306, although attributed by some critics to Caravaggio himself,⁵ seems, rather, to be the work of an unidentified follower and to date in the early seventeenth century.⁶ This follower may be the painter of the *Fruit Vendor*, now in the Detroit Institute of Arts.⁷

Provenance: Fejer de Buck, Rome. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'The Painters of Still Life,' Wadsworth Atheneum, Hartford, Conn., Jan. 25–Feb. 15, 1938, no. 3, as Caravaggio; 'Masterpieces of Art,' New York World's Fair, 1939, no. 34 of catalogue, as Caravaggio.

References: (1) G. Bottari (*Raccolta di lettere sulla pittura . . .*, 1822 ed., vol. VI, p. 123), quoting Vincenzo Giustiniani: 'Ed il Caravaggio disse, che tanta manifattura gli era a fare un quadro buono di fiori come di figure.' (2) Preliminary Catalogue, 1941, p. 32, as Caravaggio. (3) This label is reproduced by H. Swarzenski, in *Bulletin of the Museum of Fine Arts, Boston*, vol. LII, 1954, p. 37, comparing with it the label on a still life in the Museum of Fine Arts which he attributes to Caravaggio. The attribution of the Boston picture to Caravaggio has been rejected, and the inscription on K306 has been pronounced false (see catalogue of the exhibition 'La Natura Morta Italiana,' Palazzo Reale, Naples, 1964, no. 43, fig. 17b). (4) That it was painted as an independent picture is generally believed. On this question see W. Friedlaender, *Caravaggio Studies*, 1955, pp. 143 f. (5) K306 was first attributed to Caravaggio by R. Longhi (in *Pinacoteca*, vol. I, 1928/29, p. 274; also in *Proporzioni*, vol. I, 1943, p. 8; in *Paragone*, no. I, 1950, p. 38; *Il Caravaggio*, 1952, p. 24, dating it in the early 1590's; and *Caravaggio*, 1968, p. 19). This attribution is accepted by G. Fiocco, R. van Marle, A. L. Mayer, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 282), B. Berenson (*Del Caravaggio . . .*, 1951, p. 9), A. Berne-Joffroy (*Le Dossier Caravage*, 1959, p. 373), and V. Golzio (*Seicento e settecento*, vol. I, 1960, p. 506). K306 is included by R. Causa in the second part of his *Caravaggio*, 1966 (*I Maestri di colore*). (6) K306 is attributed to a follower of Caravaggio by C. Sterling (*La Nature morte . . .*, 1952, p. 53, calling the follower a faithful disciple), F. Baumgart (in *Zeitschrift für Kunstgeschichte*, vol. XVII, 1954, p. 201 n. 28, identifying the artist as Longhi's non-Italian 'Pensionante del Saraceni' [see *Proporzioni*, vol. I, 1943, pp. 23 f.]), H. Wagner (*Michelangelo da Caravaggio*, 1958, p. 227, calling the artist a close pupil), C. Baroni (*All the Paintings of Caravaggio*, 1962, p. 28, listing it as attributed), and A. Moir (*The Italian Followers of Caravaggio*, vol. I, 1967, p. 27, and vol. II, p. 62, suggesting in vol. I that K306 was probably painted in Caravaggio's lifetime, possibly even in the

1590's). Moir also associates K306 with the *Boy with Flowers*, attributed to Caravaggio, in the High Museum, Atlanta, Ga. (7) In the exhibition catalogue *Art in Italy, 1600–1700*, Detroit Institute of Arts, 1965, pp. 27 f., Moir cites a similarity of K306 with the *Fruit Vendor*. This is the artist referred to above as the 'Pensionante del Saraceni.' F. Zeri (in a letter of Oct. 24, 1968) also favors the attribution of K306 to the painter of the Detroit picture. K306 is referred to as Caravaggesque by A. M. Marabotti, in *Scritti di storia dell'arte in onore di Mario Salmi*, vol. III, 1963, p. 312. The attribution to Caravaggio is doubted by G. De Logu (*Caravaggio*, n.d. [1964], p. 149), and by A. Ottino della Chiesa (*Caravage*, 1967, no. 32). K306 is not mentioned in the Caravaggio monographs by R. Hinks (1953) and W. Friedlaender (1955). A. Ottani Cavina (*Carlo Saraceni*, 1968, pp. 47, etc.) adds to the study of Longhi's 'Pensionante del Saraceni' and (p. 68) approves of attributing to him the 'splendid *Still Life*' K306. She finds parallels for K306 not only in details of the *Fruit Vendor* in Detroit, but also in the still life of a privately owned *St. Jerome*, here published for the first time (figs. 30 f.) and attributed to the 'Pensionante del Saraceni.' B. Nicolson (in *Burlington Magazine*, vol. CXII, 1970, p. 315) finds the attribution of K306 to this artist plausible; and R. E. Spear (*Caravaggio and His Followers*, 1971, p. 138) catalogues K306 as by the 'Pensionante del Saraceni,' whom he characterizes as a Caravaggesque artist (probably French), close to Saraceni.

ANGELO CAROSELLI

Roman School. Born 1585; died 1652. He is said to have been self-taught, getting practice by copying other artists' paintings and by painting portraits of himself. This kind of practice laid the basis for one phase of his career, that of a good copyist. Paintings by Caravaggio, whom he knew, were the subjects of some of his copies, and Caravaggio's style, especially his handling of light and shade, was emulated by Caroselli at times throughout his career. Distinction between the paintings by Caroselli and those by his pupil Pietro Paolini remains in some cases a matter of dispute.

K1784: Figure 122

PORTRAIT OF A BOY PLAYING THE VIOLA. Madison, Wis., Elvehjem Art Center, University of Wisconsin, Study Collection (61.4.14), since 1961.¹ Canvas. 33 $\frac{1}{4}$ × 27 $\frac{1}{2}$ in. (84.5 × 69.9 cm.). Good condition.

This is one of the paintings which has been attributed both to Caroselli and to his pupil Pietro Paolini; remarkably close parallels to K1784 may be found in the lists of paintings now variously assigned to one or the other of these artists.² But the Caroselli attribution has the advantage of

being based partly on resemblance to a painting signed by this artist, *A Man Singing*, in the Kunsthistorisches Museum, Vienna, a picture in which the signature appears on a medal worn on the cap, a medal similar, incidentally, to the one in K1784, the latter unfortunately uninscribed or not legibly inscribed. But the most striking parallel to K1784 is perhaps the *Sorceress* at Rabat, Malta.³ Here we find a remarkably close likeness of features and expression, and a similar modeling in light and shade. The date of K1784 is probably about 1620, when Caroselli must have been most devoted to Caravaggesque style.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Caroselli. (2) When it first came to notice, K1784 was attributed by R. Longhi (in ms. opinion, 1950) to Caroselli, the attribution which it continues to bear at the Elvehjem Art Center, although it has been published in the meantime by A. Ottani (in *Arte Antica e Moderna*, no. 30, 1965, p. 184) as by Paolini. However, in a later number of *Arte Antica e Moderna* (nos. 31–32, p. 295, fig. 119c) Ottani accepts as by Caroselli the *Sorceress*, in the Cauchi Collection, Rabat, Malta, which offers the most exact parallel to K1784. F. Zeri (in a letter of Feb. 17, 1971), while recognizing the difficulty of distinguishing between Caroselli and Paolini, tends to give K1784 to the former. (3) See note 2, above.

AGOSTINO TASSI

Agostino Buonamici, called Tassi after his patron Marchese Tassi in Rome. Roman School. Born c. 1580; died 1644. He was active chiefly in Rome, where he worked for a time with Orazio Gentileschi, and where he was a teacher of Claude Lorrain. He was principally a fresco painter. His style as easel painter, chiefly of landscapes with figures, shows the influence of Brill and, especially, of Elsheimer, and a development somewhat parallel to that of Domenichino.¹

Attributed to AGOSTINO TASSI

K1541: Figure 123

TOBIAS AND THE ANGEL. Lewisburg, Pa., Bucknell University, Study Collection (BL-K20), since 1961.² Canvas. 39 $\frac{3}{8}$ × 51 $\frac{1}{8}$ in. (100 × 131.1 cm.). Good condition.

The resemblance of the landscape in K1541 to that in pictures signed by Tassi suggests an attribution to him with a date in the 1620's.³ Parallels in Tassi's paintings for the figures of Tobias and the Angel are not so easily found. This could be explained by the fact that Tassi sometimes

collaborated with other artists. An example is Orazio Gentileschi's *David* in the Spada Gallery, Rome, for which Tassi is believed to have painted the landscape background.⁴ The subject of K1541 is taken from the Book of Tobit (in the Apocrypha), chapter 6.

Provenance: Durlacher's, New York. Kress acquisition, 1948.

References: (1) For a study of Tassi's style see J. Hess (*Agostino Tassi*, 1935), M. R. Waddingham (in *Paragone*, no. 139, 1961, pp. 9 ff., and no. 147, 1962, pp. 13 ff.), and M. Röthlisberger (in *Revue de l'Art*, no. 5, 1969, pp. 55 ff.). (2) Catalogue by B. Gummo, 1961, p. 42, as Tassi. (3) K1541 has been attributed to Tassi by W. E. Suida (in ms. opinion). Cf. the signed paintings reproduced by E. Schaar in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. IX, 1960, pp. 137 f. For details of foliage and for the distant view, K1541 should be compared with the *Picnic on the Grass*, in the Uffizi, usually accepted as painted by Tassi in the late 1620's (reproduced by Waddingham, figs. 22 ff. of 1961 *op. cit.* in note 1, above). (4) See F. Zeri (*La Galleria Spada in Roma*, 1954, p. 87) and A. Moir (*The Italian Followers of Caravaggio*, vol. II, 1967, fig. 66).

DOMENICO FETTI

Roman School. Born c. 1589; died 1623. In Rome he studied under Cigoli and was influenced by followers of Caravaggio. The impression made on him by Elsheimer and his circle in Rome became especially evident later, in his series of parable paintings. In Mantua, where he was employed as court painter from 1613 to 1622, he developed his mature style through association with the ducal collection of paintings by Rubens and especially the great sixteenth-century Venetians.

K1366: Figure 124

THE VEIL OF VERONICA. Washington, D.C., National Gallery of Art (797), since 1945. Wood. $32\frac{1}{8} \times 26\frac{1}{2}$ in. (81.5×67.5 cm.). Good condition.

The attribution of K1366 to Fetti has not been doubted, and its provenance can be convincingly traced to the collection of Ferdinando II Gonzaga, Duke of Mantua, in whose service Fetti was employed from 1613 to 1622.¹ K1366 was probably painted soon after the artist's arrival in Mantua, since it does not exhibit that rich coloring and sketchy technique (as seen, for example, in K203, Fig. 125) which Fetti developed under the influence of Venetian paintings in the Gonzaga Collection.² Another version of K1366 possibly also by Fetti, who often repeated his compositions, was in the collection of Archduke Leopold

Wilhelm, Brussels, when it was engraved as no. 44 of Tenier's *Theatrum pictorium* (1684) and cited as having the same measurements as K1366.

Provenance: Ferdinando II Gonzaga, Duke of Mantua (inventory of 1709³). Pierre Crozat, Paris (died 1740; *Recueil d'estampes d'après les plus beaux tableaux . . . qui sont en France*, 1729–41; 1763 ed., no. CVI, as Fetti, from the Duke of Mantua Collection, with engraving by Charles Simonneau;⁴ entry no. 113 in a recently published inventory of Pierre Crozat's collection drawn up May 30, 1740, after Crozat's death⁵). Louis-François Crozat, Marquis de Châtel, Paris (died 1750; nephew of the preceding). Louis-Antoine Crozat, Baron de Thiers, Paris (another nephew of Pierre Crozat; sold, Delatour's, Paris, mid-June 1751, no. 119 of catalogue by P.-J. Mariette, as Fetti; bought [according to Stauffmann, *loc. cit.* in note 5, below] by Cressent).⁶ Anonymous owner – exhibited: 'Church Congress Exhibition,' Bournemouth, England.⁷ Ehrich Galleries, New York – exhibited: 'Paintings by Velázquez and Murillo,' Ehrich Galleries, New York, Apr. 4–15, 1925, as Velázquez. Paul Drey's, New York (1943). Kress acquisition, 1943.

References: (1) See *Provenance* and note 3, below. (2) E. Arslan (in *Arte Veneta*, vol. VIII, 1954, p. 291 n.), referring to K1366 as a masterpiece, a *unicum* in seventeenth-century painting, dates it at the end of Fetti's career. Its style seems closer, however, to that of such a painting as the *Magdalen*, in a private collection, which R. Longhi (in *Paragone*, no. 41, 1953, p. 53, fig. 32) assigns to Fetti's pre-Mantuan period. (3) This 1709 inventory (preserved in the Monte di Pietà, Verona) is published by A. Luzio, *La Galleria dei Gonzaga*, 1913, p. 317, where the entry pertinent to our purpose reads, according to Luzio: '*Il Sudario del Fetti in tavola (4 × 5)*.' There is also listed here: '*Ecce Homo in tavola, del Fetti (4 × 5)*.' Perhaps the latter entry duplicates the former; or does it refer to a second version by Fetti? Luzio explains that the measurements, 4×5 , are given in *quadre*, which correspond today to *spanne*, of $6\frac{1}{2}$ to 7 in. each, making the size approximate to that of K1366. (4) The engraving corresponds in every respect to K1366 and bears a legend which states that it was executed by Charles Simonneau after a painting by Domenico Fetti on wood, 29 *pouces* high and 26 *pouces* wide, in the cabinet of M. Crozat. Since Simonneau died in 1728 the painting must have been acquired by Crozat no later than this date. (5) The inventory of May 30, 1740, is published by M. Stauffmann, in *Gazette des Beaux-Arts*, vol. LXXII, 1968, where entry 113 appears on pp. 67 f., as follows: '*Un tableau peint sur bois, de deux pieds quatre pouces et demy de haut sur vingt quatre pouces et demy de large, représentant une teste de Christ de Veronique sur un suaire, peint par le Feti, dans sa bordure de bois sculpté doré, prisé 500 l.*' (6) Stauffmann (*loc. cit.* in note 5, above. See also P.-J. Mariette, *Catalogue des Tableaux et Sculptures . . . du Cabinet de feu M. le*

Président DE TUGNY, & de celui de M. Crozat [for continuation see note 10 to K203], no. 119, where the entry reads: 'La Véronique ou Sainte Face, par Dominique Feti, haut de 2 pieds 7 pouces, large de 2 pieds 2 pouces.' (7) This information is given in a letter of Oct. 16, 1942, from Paul Drey; the date of the exhibition, the name of the owner of the picture at this time, and the name of the artist to whom it was attributed are unknown.

DOMENICO FETTI

K203 : Figure 125

THE PARABLE OF DIVES AND LAZARUS. Washington, D.C., National Gallery of Art (199), since 1941.¹ Wood. $23\frac{1}{2} \times 17\frac{1}{8}$ in. (59.7 × 43.5 cm.). Very good condition.

The subject of K203² is one of at least twelve of Christ's parables which were painted by Fetti,³ most of them in more than one version. Many of the known versions are attributable to Fetti himself. They are small, generally almost equal in size and format to K203, of which no other version is known. Stylistically the series is assigned to Fetti's late period, around 1620-22, shortly before and after his first trip to Venice, K203 being assigned to the earlier period.⁴ The original series would seem to have been commissioned by Duke Ferdinando for the Ducal Palace in Mantua: in 1631 paintings by Fetti of Christ's parables were in the Ducal Palace, set into gilded frames, apparently in frieze arrangement, along the tops of the walls in small rooms in the *grotta* (a section of the Ducal Palace where Isabella d'Este's apartments were located).⁵ These small rooms in the *grotta* have such low ceilings that the paintings could have been enjoyed in spite of the small size of the compositions and only slight, if any, adjustment was called for in the perspective of the scenes. The floor in the banquet hall shown in K203 does slope down slightly beyond the foreground steps. It is reasonably conjectured that in its original setting K203 was placed immediately to the right of the *Return of the Prodigal Son*, the only other painting in the series with a similar architectural setting, a setting that was undoubtedly inspired by Paolo Veronese. *The Return of the Prodigal Son*, also like K203, shows the ground sloping down slightly beyond the foreground steps. Either of two closely similar versions of the *Return of the Prodigal Son* (one in Count Seilern's collection, London, the other in the Dresden Gallery) could have been the pendant of K203.⁶ Slight changes made in the course of painting K203 are revealed by X-ray.

Provenance: Ferdinando II Gonzaga, Duke of Mantua (inventories of 1665 and 1709⁷). Pierre Crozat, Paris (died 1740; *Recueil d'estampes d'après les plus beaux tableaux . . . qui sont en France*, 1724-41; 1763 ed., no. CVIII, as Fetti, from the Duke of Mantua Collection, with an engraving

by Jean Haussard;⁸ entry no. 16 in recently published inventory of Pierre Crozat's collection drawn up May 30, 1740, after Crozat's death⁹). Louis-François Crozat, Marquis de Châtel, Paris (died 1750; nephew of the preceding). Louis-Antoine Crozat, Baron de Thiers, Paris (another nephew of Pierre Crozat; probably sold, Delatour's, Paris, mid-June 1751, no. 117 of catalogue by P.-J. Mariette, as Fetti; bought at this time or later by Goüy¹⁰). Possibly John Trumbull (bought in Paris 1795; sold, Christie's, London, Feb. 18, 1797, no. 55, as *Dives and Lazarus*, by Fetti, bought by Foxhall¹¹). Possibly Sir Joshua Reynolds.¹² Mr. Bryan (sold, Cox's, London, May 17, 1798, no. 13, as *Dives and Lazarus*, by Fetti, from the collection of Sir Joshua Reynolds).¹³ Principe Barberini, Rome - exhibited: 'Pittura Italiana del Seicento e del Settecento,' Palazzo Pitti, Florence, 1922, no. 409, as Fetti. Contini Bonacossi, Florence. Kress acquisition, 1932.

References: (1) *Preliminary Catalogue*, 1941, p. 64, as Fetti. (2) Taken from Luke 16: 19-21. Dives, personalized in this passage in the Vulgate, is simply a certain rich man in the Greek original. (3) Aside from two 'parabolic utterances' (see P. Askew, in *Art Bulletin*, vol. XLIII, 1961, p. 22). (4) P. Michellini (in *Arte Veneta*, vol. IX, 1955, pp. 126 ff.) dates the parable paintings after Fetti's first trip to Venice (1621); Askew (p. 24 of *op. cit.* in note 3, above) thinks some were executed shortly before that trip and the others after it. Count Seilern (*Italian Paintings and Drawings at 56 Princes Gate*, London, vol. II, 1959, pp. 59 f.) suggests a date as early as c. 1618 for Fetti's *Return of the Prodigal Son* in his collection. Except for some reservations expressed by E. Arslan (in *Arte Veneta*, vol. VIII, 1954, p. 291 n.), the attribution of K203 has not been doubted. Aside from frequent references to it in the art literature of recent years, ms. opinions by the following have supported it: G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi. (5) 'Nelli camerini della grotta vi erano apparamenti et diversi quadri et nell'alto tutto indorato erano diversi quadri di parabole di N. S. fatti dal Feti' (from the Piccolomini Inventory of the Ducal Palace, 1631, as quoted by C. D'Arco, *Delle arti e degli artefici di Mantova*, vol. II, 1857, p. 173). (6) Longhi (in ms. opinion and perhaps without knowing Count Seilern's version) suggests the Dresden version as pendant, and is followed by Askew (pp. 31 f. of *op. cit.* in note 3, above). A third version has recently been acquired by the Musée de Caen (see R. Rosenberg, in *Revue du Louvre*, vol. XVIII, 1968, pp. 205 ff.) (7) Both inventories are published by A. Luzio, *La Galleria dei Gonzaga*, 1913. The pertinent entry in the inventory of 1665, as quoted by Luzio, p. 315, reads: 'Duoi quadretti compagni, uno le nozze del ricco Epulone e l'altro un banchieri de denari, con cornici adorate, del Feti.' Luzio quotes the entry in the 1709 inventory: 'Il Ricco Epulone del Feti (2½ × 4).' Luzio explains that these measurements correspond to spanne of 6½ to 7 in. each. From these entries it would appear that at least two of the parable paintings were left in the Mantuan Collection in 1665, and at least one in 1709.

(8) The engraving corresponds in all essential respects, except for the omission of the forepart of the dog at the extreme right, to K203, and it bears a legend which states that it was executed by Jean Haussard after a painting by Domenico Fetti on wood, 23 *pouces* high and 17 *pouces* wide, in the cabinet of M. Crozat. Jean Haussard died in 1749. (9) This inventory of May 30, 1740, is published by M. Stauffmann, in *Gazette des Beaux-Arts*, vol. LXXII, 1968, where entry no. 16 appears on p. 68, as follows: 'Deux tableaux peints sur bois de vingt deux pouces de haut sur dix sept pouces de large, chacun dans leurs petites bordures de bois doré unies, l'un représentant plusieurs marchands qui comptent de l'argent dans un fond d'architecture, l'autre représentant le festin du mauvais Riche, prisés 1600 l.' (10) Stauffmann (*loc. cit.*). See also P.-J. Mariette, *Catalogue des tableaux et sculptures . . . du Cabinet de feu M. le Président DE TUGNY, & de celui de M. Crozat, Dont la vente se fera vers le milieu du mois de juin 1751 en l'Hôtel où est décédé M. le Président de Tugny, Place de Louis le Grand. A Paris Chez Louis-François DELATOUR . . .*, 1751, no. 117, where the entry reads: 'Le mauvais Riche, par Dominique Fetti; il a été gravé dans le Recueil publié par M. Crozat sous le No. 108, haut de 2 pieds, large d'un pied 5 pouces.' (11) W. Buchanan, *Memoirs of Painting*, vol. I, 1824, p. 264; A. Graves, *Art Sales*, vol. I, 1918, p. 272. (12) Buchanan, *op. cit.* p. 276; Graves, *loc. cit.* (13) Buchanan, *op. cit.* p. 276; Graves, *loc. cit.*

PIER FRANCESCO MOLA

Roman School. Born 1612; died 1666. From his birthplace, in the region of Como, he went early to Rome, where he is believed to have studied under Cavaliere d'Arpino. Then he was attracted to Bologna by the art of Guercino; there he was influenced also by Albani. In Venice he studied the work of Titian, Veronese, and Bassano. Through Pietro Testa, in Lucca (1637), he was attracted to romantic landscape, which he developed further in Rome, in emulation of the early work of Poussin.

K1706: Figure 126

MERCURY PUTTING ARGUS TO SLEEP. Oberlin, Ohio: Allen Memorial Art Museum, Oberlin College, Study Collection (61.85), since 1961.¹ Canvas. 23½ × 39½ in. (58.7 × 99.4 cm.). Good condition.

In the last few years K1706 has become well established among examples of mid-seventeenth-century Italian art. Its attribution to Mola could scarcely be challenged, and a dating in the 1640's is accepted,² although the importance of the landscape in the composition might suggest the possibility of a later date.³ The subject of K1706 is based on Ovid, *Metamorphoses* i, 601 ff. Another version given to Mola (an upright composition) is in the Berlin Museum.⁴

Provenance: Armando Sabatello, Rome. *Ars Antiqua*, New York. Kress acquisition, 1950 – exhibited, after entering the Oberlin Museum: 'An American University Collection,' Kenwood (London County Council), 1962, no. 27, as Mola; 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., Apr.–May, 1965, no. 18 (catalogue note by D. Posner), as Mola, probably after 1640; 'Treasures from the Allen Memorial Art Museum,' Minneapolis Institute of Arts, Minneapolis, Minn., 1966, as Mola.

References: (1) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 39; *European and American Paintings and Sculpture in the Allen Memorial Art Museum*, 1967, p. 110), as Mola, c. 1640/50. (2) In the attribution and dating of K1706, Stechow (see note 1, above) has been followed by B. Nicolson (in *Burlington Magazine*, vol. CIV, 1962, p. 310), D. Posner (cited under *Provenance*), D. Mahon (in *Apollo*, vol. LXXXII, 1965, p. 386, and his note 22, calling K1706 a characteristic example of the first half of Mola's career), and R. Cocke, *Pier Francesco Mola*, 1972, pp. 14 f., 51. (3) See W. Arslan, in *Bollettino d'Arte*, vol. VIII, 1928, pp. 55 ff., figs. 17 ff. (4) No. 383. Stechow (second citation in note 1, above) dates the Berlin Museum version c. 1660/65. B. B. Fredericksen (letter of Oct. 28, 1966) has kindly called attention to a version of K1706 at Brown University, Providence, R.I., where it is called Carracci School, 'a poor copy, but it adds a great deal to the composition, principally landscape.' The Berlin version is reproduced by Cocke, pl. 31 of *op. cit.* in note 2, above.

PIER FRANCESCO MOLA

K1969: Figure 127

ERMINIA AND VAFRINO TENDING THE WOUNDED TANCRED. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-18), since 1955.¹ Canvas. 27½ × 36½ in. (69 × 91.8 cm.). Fair condition; few restored tears; abraded in sky; cleaned 1954.

There is no reason to doubt the attribution of K1969 to Mola; less certain is its identification as one of two paintings which were acquired, both in 1685 but from different sources, for the Royal Collection of France, were hung first in the Petit Appartement du Roi, at Versailles, were in the Louvre a century later, and were in the Palais de l'Élysée by 1875.² One of these, *Erminia as a Shepherdess*, is now in the Louvre. K1969 is assumed to be the other, *Erminia Tending the Wounded Tancred*. Measurements given for the latter work in 1709–10 and again in 1899³ agree with the measurements of K1969; but, since the version in the Royal Collection was described as round (or oval),⁴ only with X-ray information, which is not yet available for K1969, may we hope to settle the question of whether the picture was once in the Royal Collection of France. The subjects of the two compositions in question follow

closely episodes in Torquato Tasso's *Gerusalemme Liberata* (that of K1969 is taken from Canto XIX: 103 ff.; that of the Paris picture, from Canto VII: 6 ff.), a literary source popular in France in the seventeenth century, as well as in Italy.⁵ As prototype for the composition of the central group of figures in K1969, the *Homecoming of the Dying Meleager* has been suggested,⁶ a scene found on antique sarcophagi with which Mola may well have been familiar in Rome. The emphasis on the landscape in K1969 suggests a late date in Mola's career, possibly in the late 1650's.⁷

Provenance: Possibly Royal Collection of France (1685–c. 1900).⁸ Cultura, S. A., Paris-Tangiers, Jean Neger, Director (sold, through Borislav Bogdanovich, June 18, 1953, to the following). Kress acquisition, 1953.

References: (1) Catalogue by W. E. Suida, 1955, p. 60, as Mola; *European Works of Art in the M. H. De Young Memorial Museum*, 1966, p. 150, as Mola. (2) R. W. Lee (in *Studies in Renaissance and Baroque Art Presented to Anthony Blunt*, 1967, pp. 136 ff.) assumes that K1969 is one of these two pictures, whose provenance from 1685 to 1875 is traced by F. Engerrand through documents of various dates which he cites in the notes to his 1899 edition (pp. 213 ff.) of the 1709–10 *Inventaire des tableaux du roi* by N. Bailly. Bailly describes the *Erminia Tending the Wounded Tancred* as 'ayant de hauteur 2 pieds 3 pouces sur 3 pieds de large; de forme ronde.' He describes the *Erminia as Shepherdess* as 'ayant de 2 pieds 3 pouces de diamètre, rehaussé de 9 pouces et élargi de 3.' Engerrand gives the measurements of the two pictures in his time as 69 × 93 cm. and 70 × 94 cm., respectively. (3) See reference to Engerrand in note 2, above. (4) *De forme ronde*, according to the quotation from Bailly in note 2, above. S. Bèguin has kindly informed me (in letter of Oct. 30, 1968) that the *Erminia as a Shepherdess*, now in the Louvre, shows traces of change in its format. It is at present rectangular, as reproduced by Lee, pl. xxvi, fig. 2, of *op. cit.* in note 2, above. (5) See Lee, *op. cit.* in note 2, above, for a discussion of this popularity of Tasso. (6) Lee, pp. 140 f. of *op. cit.* in note 2, above. (7) Lee (p. 140 of *op. cit.* in note 2, above) suggests a date of c. 1655 for K1969 and a slightly later date for the Paris picture. R. Cocke (*Pier Francesco Mola*, 1972, pp. 39, 62), identifying K1969 as the one formerly in the Royal Collection, dates it c. 1662. (8) See text and note 2, above.

GIOVANNI DOMENICO CERRINI

Roman School. Born 1609; died 1681. His earliest training was in Perugia, where he was born; but he was chiefly influenced by Guido Reni and Domenichino in Rome. His paintings have passed under various attributions – to Reni, Sassoferrato, and Maratta, for example – and only more recently the distinguishing features of his graceful style are being recognized. Cerrini was chiefly active in Rome and occasionally in Florence and Naples.

K1783 : Figure 128

THE MADONNA. Amherst, Mass., Amherst College, Study Collection (1961–78), since 1961.¹ Canvas. 24½ × 20½ in. (62.2 × 51.1 cm.). Good condition except for some restoration in the Madonna's garment.

Formerly attributed to Maratta,² K1783 has been convincingly recognized as characteristic of Cerrini.³ The arrangement of the drapery folds across the Virgin's breast is almost like a signature of the artist, and the mild sweetness of the slightly inclined head finds little variation in his late period; compare, for example, the angel in the *Freeing of St. Peter* in the Galleria Pallavicini, Rome. K1783 may date around 1670.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue by C. H. Morgan, 1961, p. 22, as Maratta. (2) R. Longhi (in ms. opinion, 1950) attributes K1783 to Maratta, dating it c. 1680. (3) F. Zeri (in letter of Jan. 18, 1972) writes me that he accepts the opinion, first suggested to him by C. Volpe, that K1783 is a typical work by Cerrini. In fact, good parallels to K1783 were published as Cerrini by Zeri in 1954 and 1959 in his catalogues of the Spada and Pallavicini Galleries, Rome.

CIRO FERRI

Roman School. Born 1634; died 1689. He was pupil and assistant of Pietro da Cortona, whose paintings in Rome he finished after the master's death, in 1669, and in whose manner he continued to paint throughout his career.

Attributed to CIRO FERRI

K1824 : Figure 129

JACOB AND LABAN'S DAUGHTERS. Claremont, Calif., Pomona College, Study Collection (61.1.11), since 1961. Canvas. 29⅜ × 24 in. (74.6 × 61 cm.). Good condition.

Suggested attributions for K1824 have been to the Bolognese School¹ and to a French artist working in Italy.² The French flavor is notable chiefly in the Poussinesque landscape. This feature in K1824, together with the style of the figures and drapery, places the painting very reasonably in the milieu of Pietro da Cortona and suggests its attribution specifically to Ciro Ferri. Similarities are to be found in such a painting by Ferri as *Moses and the Daughters of Jethro* formerly in the Duke of Devonshire's collection, Chatsworth,³ and a more striking parallel to composition and Poussinesque background, as well as figure and drapery

types, is offered by the *Marriage of Jacob* in Lord Methuen's collection, Corsham Court, Wiltshire.⁴ Still following the late manner of Pietro da Cortona, K1824 may date in the 1680's. The superficial resemblance of the composition to Poussin's *Et in Arcadia Ego* has suggested as title for K1824, *Shepherds of Arcadia*.⁵ But, especially in view of Ferri's representations of other scenes from the story of Jacob, it is more likely that we have here the scene in which Jacob, in the presence of Laban's daughters Rachel and Leah, removes the stone from the well to draw water for Laban's sheep.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) So attributed in the Kress Foundation files. (2) R. Longhi (in ms. opinion) has suggested the circle of Maratta and also a French artist working in Rome. (3) Reproduced by H. Voss, *Die Malerei des Barock in Rom*, 1924, p. 276. (4) T. Borenius, *Pictures at Corsham Court*, 1939, no. 35, as Ciro Ferri. (5) Longhi (in ms. opinion).

LAVINIA FONTANA

Bolognese School. Born 1552; died 1614. Lavinia was the pupil of her father, Prospero Fontana, who had studied under Innocenzo da Imola. She was influenced also by the Carracci, one of whom was, like herself, a pupil of her father. Both father and daughter emulated Michelangelo, but to no great improvement of their work. Lavinia went to Rome about 1600 and became there a fashionable portrait painter, carrying out many commissions for the Roman nobility and foreign dignitaries; among her patrons are said to have been the Shah of Persia and the Persian ambassador. Her best work was in paintings of small size.

K1402: Figure 130

CHRIST WITH THE SYMBOLS OF THE PASSION. El Paso, Tex., El Paso Museum of Art (1961–2/32), since 1961.¹ Wood. 15 $\frac{3}{4}$ × 11 $\frac{7}{8}$ in. (40 × 30.2 cm.). Inscribed on a stone tablet at lower left: LAVINIA FONTANA VI[RG]O FACIEBAT 1576.² Good condition.

The coloring recalls Bacchiacca, Correggio, and Parmigianino; the figures show the influence of Bartholomeus Spranger of Antwerp and Prague and of Michelangelo; the dependence of the composition on Michelangelo's *Pietà* in the cathedral at Florence is obvious. It may be the influence of Michelangelo and Spranger on both Lavinia and Spranger's one-time associate, Joseph Heintz, which explains the striking similarities between K1402 and Heintz's *Mourning over Christ* painted in 1608 and now in

St. Paul in Lavanttal, Kärnten.³ A version closely resembling K1402 is in the Rollins College Museum of Art, Winter Park, Florida; this also is signed and dated 1576.⁴

Provenance: Julius Weitzner's, New York. Kress acquisition, 1945 – exhibited: National Gallery of Art, Washington, D.C. (847), 1945–51; 'Pontormo to Greco: the Age of Mannerism,' John Herron Art Museum, Indianapolis, Ind., Feb. 14–Mar. 28, 1954, no. 35 of catalogue, as Lavinia Fontana.

References: (1) Catalogue by F. R. Shapley, 1961, no. 32, as Lavinia Fontana. (2) As the artist records here that she was an unmarried woman when she painted this, so she indicates that she is married by adding *de Zappis* to her maiden name on pictures painted a few years later. (3) Known until recently only in an engraving by Kilian, Heintz's painting was identified and reproduced by I. Schroth, in *Studien zur Kunst des Oberheins: Festschrift für Werner Noack*, 1958, pp. 139 f., fig. 3. The signed and dated (1607) drawing in University College, London, for Heintz's painting is published by E. Haverkamp-Begemann, in *Master Drawings*, vol. v, 1967, pl. 38. (4) This was kindly called to my attention by B. B. Fredericksen.

LODOVICO CARRACCI

Bolognese School. Born 1555; died 1619. His first master was the Mannerist Prospero Fontana. Later he studied the work of Andrea del Sarto in Florence and was attracted by the paintings of Correggio and Parmigianino in Parma and of Titian, Veronese, and Tintoretto in Venice. In 1582 Lodovico and his cousins Agostino and Annibale founded the Carracci academy, a school designed to lead young artists away from prevailing Mannerism to a realism based on the style of the High Renaissance. His cousins left Bologna little more than a decade later for careers in Rome; Lodovico remained in Bologna, a respected and influential teacher, but declining in excellence as a painter.

K1756: Figure 131

THE DREAM OF ST. CATHERINE OF ALEXANDRIA. Washington, D.C., National Gallery of Art (1138), since 1951.¹ Canvas. 54 $\frac{5}{8}$ × 43 $\frac{1}{2}$ in. (138.8 × 110.5 cm.). Inscribed on book at left: *ΕΥΑΓΓΕΛΙΟΝ ΧΡΙΣΤΟΥ* (Gospel of Christ). Good condition.

The attribution of K1756 to Lodovico Carracci, which goes back at least to the early eighteenth century,² seems not to have been challenged. Similarity of style to such a painting as Lodovico's *Madonna and Child with Saints* in the Pinacoteca Comunale, Cento, which is signed and dated 1591, suggests about the same dating for K1756.³ Correggio

and Parmigianino were clearly much admired by Lodovico at this time, and his interest in rhythmical movement was perhaps never more dominant than here: the bodies themselves seem almost to flow with the masses of drapery in the diagonal movement from upper left to lower right.⁴ Which of St. Catherine's two dreams of the Christ Child K1756 is intended to represent is not entirely clear: in the first He turns away from her; in the second, which takes place after she has been baptized, He accepts her as bride.⁵

Provenance: M. Forest de Nancré.⁶ Louis, Duc d'Orléans (died 1785; Galerie du Palais Royal, Paris; Inventory III, 1785).⁷ Louis-Philippe-Égalité (sold, 1792, to the following). Vicomte Édouard de Walckuers, Brussels banker (sold, 1792, to the following). François de Laborde de Méréville (who took it to London, 1792). Jeremiah Harmann's, London (sold to a consortium consisting of the Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower⁸ – exhibited: Lyceum, London, Dec. 26, 1798–end of Aug. 1799, no. 184, as Lodovico Carracci). Retained for the collection of the Duke of Bridgewater (died 1803; bequeathed to the following).⁹ Second Marquess of Stafford (brother of preceding), Cleveland House, London (catalogues, 1808 and 1812, no. 25; 1818 [by W. Young Ottley], no. 37; 1825 [by J. Young], no. 33, as Lodovico; C. M. Westmacott, *British Galleries of Painting and Sculpture*, 1824, p. 184, as Lodovico). Earl of Ellesmere (son of the preceding), Bridgewater House, London (catalogues, 1851, no. 48; 1903 [by L. Cust], no. 26, as Lodovico).¹⁰ Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12–Aug. 3, 1952, unnumbered p. of catalogue, as Lodovico.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 134 (catalogue by W. E. Suida), as Lodovico Carracci. (2) See note 7, below. (3) H. Bodmer (*Lodovico Carracci*, 1939, p. 43) suggests this dating for K1756, and it seems to be accepted by Suida (*loc. cit.* in note 1, above). (4) Cf. Bodmer, *loc. cit.* in note 3, above. (5) G. Kaftal, *Iconography of the Saints in Tuscan Painting*, 1952, cols. 225 ff. (6) C. Stryienski (*La Galerie du Régent, Philippe, Duc d'Orléans*, 1913, p. 167, no. 218) refers to K1756, apparently taking from the Lyceum exhibition catalogue his information that the Duc d'Orléans acquired the painting from M. de Nancré, whom he describes on p. 13 as comrade in arms of the duke in Italy and Spain and 'capitaine des Suisses au Palais-Royal.' (7) Dubois de Saint-Gelais, *Description des tableaux du Palais Royal*, 1727, pp. 298 f., as Lodovico. Jacques Couché, *La Galerie du Palais Royal . . .*, vol. I, 1786, no. 5, as Lodovico (engraving by R. de Launay). Stryienski, *loc. cit.* in note 6, above. (8) For the above items of the provenance after the Duc d'Orléans, see W. Buchanan, *Memoirs of Painting*, vol. I, 1824, pp. 17 ff.; M. Passavant, *Tour of a German Artist in England*, vol. II, 1836, pp. 179 f.; Stryienski, p. 138 of

op. cit. in note 6, above. (9) See Stryienski, *loc. cit.* in note 6, above, and Buchanan, p. 85 of *op. cit.* in note 8, above. (10) Mentioned in the Ellesmere Collection by G. F. Waagen, *Kunstwerke und Künstler in England*, vol. I, 1837, p. 326; and *Treasures of Art in Great Britain*, vol. II, 1854, p. 34, as Lodovico.

ANNIBALE CARRACCI

Bolognese School. Born 1560; died 1609. His first teacher seems to have been his cousin Lodovico Carracci, together with whom Annibale and Agostino Carracci founded the *Accademia degli Incamminati* ('Academy of the Progressives') in Bologna in 1582. This academy renounced the practices of the Mannerists and based its teaching on the more realistic tendencies of the High Renaissance. Drawing inspiration from such artists as Raphael, Correggio, Titian, and Tintoretto, the academicians practiced eclecticism in the best sense of the word. Annibale settled in Rome in 1595. There he developed a more classical style, which was followed by his assistants Domenichino and Albani and strongly influenced such artists as Claude Lorrain and Poussin. His masterpiece, the frescoes on the vault of the Farnese Gallery, Rome, served as model for the most distinguished masters of the High Baroque.

K1539: Figure 133

LANDSCAPE. Washington, D.C., National Gallery of Art (1137), since 1951.¹ Canvas. 34½ × 58½ (88.3 × 148 cm.). Good condition.

Once tentatively attributed to Velázquez,² K1539 is now accepted as characteristic of Annibale's early landscape painting,³ based on studies of nature and of landscape settings by such artists as Tintoretto and perhaps Dosso Dossi.⁴ Although the composition of K1539 – with its large trees in the front plane, seemingly much nearer the spectator than the figures in the boat – suggests theatrical scenery, the effect is fresher and less studied than Annibale's later, classical landscapes, which were painted in Rome and pointed the way, through Domenichino and Albani, to Poussin and Claude Lorrain. K1539 was probably painted about 1590, a period to which similar landscapes, such as one in the collection of Denis Mahon, London,⁵ are assigned. Especially close to K1539 in composition and style is a landscape formerly in the Platky Collection, Leipzig.⁶

Provenance: Lord Northwick, Thirlestane House, Cheltenham, Gloucestershire (auctioned by Mr. Phillips at Thirlestane House, Aug. 2, 1859, no. 412, as Velázquez, to the following). Mme Garcia, London. William Heathcote, Hyde Park Gate, London. Durlacher's, New York. Kress

acquisition, 1948 – exhibited: 'Six Centuries of Landscape,' Montreal Museum of Fine Arts, Montreal, Canada, Mar. 7–Apr. 13, 1952 (where it arrived too late for entry in catalogue).

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 138 (catalogue by W. E. Suida), as Annibale Carracci. (2) C. B. Curtis, *Veldzquez and Murillo*, 1883, p. 29 n. (3) See note 1, above, and D. Posner, *Annibale Carracci*, vol. II, 1971, p. 23, cat. no. 50; see also vol. I, pp. 15 ff. for further discussion of K1539. (4) A. R. Turner (in *Art Quarterly*, vol. XXIV, 1961, pp. 249 ff.) makes a good case for seeking some of the inspiration for Annibale's early landscapes in Cornelis Cort's engravings after Girolamo Muziano's landscapes. (5) Dated 'about 1591' by B. Nicolson, in *Burlington Magazine*, vol. CII, 1960, p. 79, fig. 40. Posner (in a letter of Oct. 14, 1969) has kindly called my attention to the current attribution of the Mahon landscape to Domenichino. (6) Suida (*loc. cit.* in note 1, above) cites the similarity to the Platky picture, which is reproduced by H. Voss, *Die Malerei des Barock in Rom*, 1924, p. 159.

ANNIBALE CARRACCI

K1622: Figure 132

VENUS ADORNED BY THE GRACES. Washington, D.C., National Gallery of Art (1366), since 1951.¹ Transferred from wood to canvas. 52 $\frac{3}{8}$ × 67 $\frac{1}{8}$ in. (133 × 170.6 cm.). Very poor condition; cleaned 1954/55.

K1622 is accepted as typical of Annibale Carracci. It is also a felicitous example of the eclecticism so characteristic of the Carracci school: the ample figure types are close to those of High Renaissance art; the nymph at the left is only slightly varied from one of the figures in Correggio's *Education of Cupid*, in the National Gallery, London; the Bacchus on the fountain at the right seems to be based on Michelangelo's *Bacchus*, in the Bargello, Florence; the motif of the putto holding up a mirror for Venus may have been borrowed from Titian's *Venus with a Mirror*, in the National Gallery, Washington; and prototypes for the other figures in the composition may be easily found. Yet these borrowings are assimilated and adapted to a taste which is in transition from Renaissance to Baroque. The style of K1622 points to a date of about 1595, at the end of Annibale's Bolognese period, just before he settled in Rome.²

The subject of K1622 has been disputed. A passage in the seventeenth-century writer Malvasia describing a painting by Annibale has generally been thought to refer to this picture: 'In Casa Tanari Diana con le sue Vergini, che le acconciano il capo presso ad una fontana, e diversi Amorini.'³ Malvasia's interpretation of the subject (assuming that his

passage does refer to K1622) has been defended on the grounds that Diana, and not Venus, is appropriately accompanied by nymphs as handmaidens.⁴ Such iconographical subtleties may not have troubled post-Renaissance writers (and artists). In fact, within a few years of Malvasia's text, Bellori describes a Venus by Annibale with just such handmaidens as appear in K1622; 'Venere presso una fonte con le Gratie, che le assettano il crine.'⁵ It would be tempting to connect Bellori's passage also with K1622, but the picture he is describing was already at that time (1672) in Paris and is likely the one which passed to the Orléans Collection and was recently on the New York art market; it is now attributed in large part, at least, to Francesco Albani.⁶ Perhaps stronger evidence in favor of Venus as protagonist in K1622 is the presence (even if in very small size) of Mars and Vulcan in the background. They are seated on a low bench beyond the fountain: Mars dressed in armor and holding a spear, Vulcan semi-nude and leaning on his hammer.⁷ Obviously patterned on Annibale's composition in K1622 is Francesco Albani's version in his series of four *tondi* in the Galleria Borghese, Rome,⁸ dating from 1622, and his later horizontal variant in the Prado,⁹ both always referred to as *The Toilet of Venus*.

Provenance: Possibly Casa Tanari, Bologna (1678).¹⁰ Hugh Andrew Johnstone Munro of Novar (1854),¹¹ Ross-shire, Scotland (sold, Christie's, London, June 1, 1878, no. 19, as Annibale Carracci, from the Tanari palace, Bologna; bought by Mr. Dyer). Sir J. Charles Robinson (bought 1878) for the following. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, p. 100, no. 85, as Annibale Carracci) – exhibited: Winter Exhibition, Burlington Fine Arts Club, London, 1908, no. 20, as Annibale Carracci. Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 136 (catalogue by W. E. Suida), as Annibale Carracci. (2) This conclusion, expressed by H. Voss (*Die Malerei des Barock in Rom*, 1924, p. 503), is followed by R. Longhi (in ms. opinion and in *Paragone*, no. 89, 1957, p. 41) and others and has met with no opposition. (3) 'In the Tanari House [a painting of] Diana with her virgins, who are dressing her hair near a fountain, and various cupids' – from C. C. Malvasia, *Felsina pittrice*, vol. I, 1678, p. 499. (4) Longhi's ms. opinion cited in note 2, above. See Voss (*loc. cit.* in note 2, above), Suida (*loc. cit.* in note 1, above), and Christie's sale catalogue (cited in *Provenance*) for other references to Casa Tanari in connection with K1622. (5) 'Venus near a fountain with the Graces, who are arranging her hair' – from G. P. Bellori, *Le Vite de' pittori* . . ., 1672; 1931 ed., pp. 86 f. (6) This picture is reproduced by D. Posner, *Annibale Carracci*, vol. II, 1971, pl. 152. (7) Mars has been identified in previous publications of K1622; but I am indebted to M. J. Zucker for the

identification of Vulcan, an identification based on an old photograph published by Borenius (see *Provenance*) before the badly damaged painting had been restored. (8) Anderson photograph 3117. (9) Mas photograph Prado P. 1. The pile of bows and quivers at lower right might at first thought suggest the Diana interpretation of the subject but, to judge by the quiver worn by the putto holding the mirror, the four other quivers on the ground are probably to be associated with the four other putti ('cupids'). The subject of K1622 is identified and analysed in detail by Posner, cat. no. 85 of *op. cit.* in note 6, above. It illustrates 'the end of the story of Mars and Venus ensnared by Vulcan, when Venus returns to Cyprus to be bathed and adorned by the Graces' (Odyssey viii, 266–365). (10) See note 3, above. (11) G. F. Waagen, *Treasures of Art in Great Britain*, vol. II, 1854, p. 135.

Circle of ANNIBALE CARRACCI

K1950: Figure 134

PORTRAIT OF A GENTLEMAN. Tulsa, Okla., Philbrook Art Center (3378), since 1954. Canvas. $26\frac{3}{4} \times 21\frac{1}{4}$ in. (68 × 54 cm.). Good condition except for slight abrasions in background.

K1950 was first brought to attention when it was included in the Carracci exhibition of 1956,¹ where its attribution to Annibale met considerable opposition.² The informal treatment of costume suggests comparison with Annibale's self-portrait in the Brera, Milan;³ but the head does not measure up to Annibale's quality, as seen, for example, in the *Portrait of a Man* in the Alte Pinakothek, Munich.⁴ Yet the date may be as early as about 1600.

Provenance: David M. Koetser's, New York. Kress acquisition, 1953 – exhibited: 'I Carracci,' Palazzo dell'Archiginnasio, Bologna, Sept. 1–Oct. 31, 1956, no. 69 of catalogue (note by G. C. Cavalli), as Annibale; after entering the Philbrook Art Center: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 17, as Annibale.

References: (1) See *Provenance*. It is attributed to Annibale by R. Longhi (in *Paragone*, no. 89, 1957, p. 40, with a date about 1585). (2) The attribution to Annibale is doubted by H. Voss (in *Kunstchronik*, vol. IX, 1956, p. 320), and rejected by D. Mahon (in *Gazette des Beaux-Arts*, vol. XLIX, 1957, p. 279 n. 52) and D. Posner, *Annibale Carracci*, vol. II, 1971, cat. no. 210[R], p. 85. (3) Reproduced as no. 64 in the 1956 exhibition catalogue cited in *Provenance*. Annibale is here shown with his father (?) and nephew (?). (4) Reproduced as no. 70 in the 1956 exhibition catalogue cited in *Provenance*. K1950 compares somewhat more favorably with a portrait of a man in the National Gallery

of Ireland, Dublin, which has recently been attributed to Annibale by E. Schleier, in *Berliner Museen*, vol. XXI, 1971, p. 75, fig. 9.

ALESSANDRO TIARINI

Bolognese School. Born 1577; died 1668. He first studied under Prospero Fontana, then under Cesi, and, after some connection with Passignano in Florence, he was induced by Lodovico Carracci to return to Bologna, where he was fully employed by appreciative patrons.

Attributed to ALESSANDRO TIARINI

K1276: Figure 135

A WARRIOR. Tulsa, Okla., Philbrook Art Center (3368), since 1961. Canvas. $38\frac{1}{2} \times 48\frac{7}{8}$ in. (97.3 × 124.2 cm.). Good condition; cleaned 1941/42.

Attributed to Salvator Rosa and to Cavedone, K1276 seems more likely to be by Tiarini;¹ it may be reasonably dated in the third decade of the seventeenth century. The presentation here of a dramatic mood in a calm, well-balanced composition is characteristic of such a painting as Tiarini's *Four Saints*, of the 1620's, in San Martino Maggiore, Bologna. A good parallel, especially for the hands in K1276, is offered by a *Mater Dolorosa* attributed to Tiarini in the Jarves Collection at Yale University, New Haven, Connecticut.² The subject of K1276 may be St. William of Aquitaine.³

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: National Gallery of Art, Washington, D.C. (736), 1941–51, as Salvator Rosa.

References: (1) K1276 was acquired by the Kress Foundation as Salvator Rosa. W. E. Suida (in ms. opinion of 1950) suggests Cavedone, an attribution which deserves further consideration. (2) Catalogue by O. Sirén, 1916, no. 105. (3) Suggested by C. Sterling, in ms. opinion (1953).

GUIDO RENI

Bolognese School. Born 1575; died 1642. His earliest training was in the studio of the Antwerp Mannerist Denys Calvaert, where fellow pupils were Domenichino and Albani. Influence of the Carracci Academy is evident in Guido's early paintings. Then in Rome, where he first went about 1600, he was for a time impressed by Caravaggio; but antique art and the paintings of Raphael were most important in the development of his poetic, classical style. He was active chiefly in Rome and Bologna; but his influence and popularity were far-reaching. His type of

classical beauty was especially congenial to French taste of the seventeenth century and English taste of the eighteenth.

K1707: Figure 137

JUDITH. Birmingham, Ala., Birmingham Museum of Art (61.118), since 1952.¹ Canvas. $44\frac{1}{2} \times 36\frac{1}{2}$ in. (113×92.7 cm.). Good condition.

Pursuing his ideal of spiritual nobility and dramatic grandeur, yet not forgetful of technical excellence, Guido went through a period, around 1620, of making more than usual concession to the contemporary taste for melodrama. K1707 seems to be typical of this period.²

Provenance: Graf Redern, Berlin. Otto Wesendonk (died 1896) – exhibited: Provinzial-Museum, Bonn, no. 231 of *Katalog der Gemäldegalerie vorwiegend Sammlung Wesendonk*, by W. Cohen, 1914, as Reni. Wesendonk Sale, Lempertz's, Cologne, Nov. 27, 1935, no. 88, as Guido Reni. Ludwig Furst's, New York. Kress acquisition, 1950.

References: (1) Catalogue by W. E. Suida, 1952, p. 59, and 1959, p. 87, as Guido. (2) K1707 has been attributed to Guido by P. Della Pergola, in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVIII, 1934, p. 163. See also Suida in note 1, above, and Cohen under *Provenance*.

GUIDO RENI

K1844: Figure 138

PORTRAIT OF A LADY AS A SIBYL. Lawrence, Kans., University of Kansas, Study Collection (60.52), since 1960.¹ Canvas. $29\frac{1}{2} \times 25$ in. (74.9×63.5 cm.). Good condition; cleaned 1959/60.

This subject, a half-length figure of a woman as a sibyl, seems to have been a favorite with Guido Reni and with his followers. An attractive example may be cited in the collection of Denis Mahon, London, one which is accepted as Guido's; another, in the Vienna Museum, is sometimes attributed to Guido, sometimes to his follower Elisabetta Sirani. In K1844 we have Guido's most famous version of the subject, since the design of K1844 corresponds, except in one respect, to that of an eighteenth-century engraving by Guérin and Viel which Couché published at the turn of the century among engravings of paintings that were in the Orléans Collection until 1792.² The one respect in which the composition of K1844 differs from that of the engraving concerns the outer edges: the composition as shown in the engraving is extended – notably at the top, to include more background drapery, and at the right, to include part of a column, part of a globe, and most of a half-open book. It is customary to explain the

omission of these parts in K1844 by assuming that the edges of the Orléans picture were at some time considerably cropped. Against this explanation is the fact that the Guérin-Viel engraving is accompanied by a notation of the measurements of the painting from which it was made, '2 pieds 4 pouces, sur 2 pieds,' measurements which correspond to the present measurements of K1844.³ It would be more plausible to suspect that the Guérin-Viel engraving of the Orléans *Sibyl* is not a faithful copy of the original.

On the one hand, the Orléans painting is conclusively documented down to 1824, when Buchanan, who cannot be doubted in this matter, says it had been acquired by Wells.⁴ On the other hand, K1844 may be confidently traced from the Wells sale of 1848, whence it came through Lord Overstone to the Wantage Collection, whose 1905 catalogue contains a reproduction corresponding in every respect to K1844.⁵ If this picture were a copy of the one from the Orléans Collection, then the copy would likely have been made while the original was in the Wells Collection. Lacking definite evidence, we may conjecture, for the present, that the discrepancy between engraving and painting may be discounted; that the somewhat questionable appearance of K1844 may be due to restoration, and that K1844 may be identified with the Orléans original by Guido, the date of which would be about 1640.⁶ What would seem to be a copy of K1844 is in the Rothschild Collection, at Waddesdon Manor, Buckinghamshire.⁷

Provenance: Cardinal Mazarin (no. 322 of the 1653 inventory; no. 1145 of the 1661 inventory, as measuring 2 pieds 3 pouces by 1 pied 10 pouces).⁸ Orléans Collection, Palais Royal, Paris (Inventories I, 1724; II, 1752; III, 1785; sold, 1792, to the following).⁹ Vicomte Édouard de Walckuers, Brussels banker (sold, 1792, to the following). François de Laborde de Méréville (who took it to London, 1792). Jeremiah Harmann's, London (sold to a consortium consisting of the Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower)¹⁰ – exhibited: Mr. Bryan's, London, Dec. 26, 1798–end of Aug. 1799, no. 116 of catalogue. Bryan's sale, 1798, to the following. George Hibbert and Simon Clark (sold, Christie's, London, May 14, 1802, no. 64, for 330 guineas, to Dermer).¹¹ William Wells, Redleaf, Kent – exhibited: British Institution, London, 1819, no. 56, as Guido. (Wells sale, Christie's, London, May 12–13, 1848, no. 49 [the catalogue does not say it is the Orléans picture] to the following). Samuel Jones Loyd, later Lord Overstone, London (died 1883).¹² Lord and Lady Wantage, London (catalogue by A. G. Temple, Lady Wantage, and R. H. Benson, 1905, no. 99, as Guido) – exhibited: Royal Academy, London, 1902, no. 112, as Guido. Earl of Crawford and Balcarres, Haigh Hall, Wigan, England (by inheritance, 1920, from Lady Wantage) – exhibited: Burlington Fine Arts Club, London, 1925, no. 22, as Guido. Arturo Grassi, New York – exhibited:

John Herron Art Institute, Indianapolis, Ind., Dec. 1947.
Paul Drey's, New York. Kress acquisition, 1951.

References: (1) Catalogue by R. L. Manning (in *Register of the Museum of Art*, vol. II, no. 4, 1960, pp. 30 ff.), as Guidó. (2) The engraving is reproduced in J. Couché, *La Galerie du Palais Royal . . .*, 1786-1806, vol. I. According to a post-1925 sheet of information on the back of K1844, an engraving of the painting was included also in W. Buchanan's 'Selected Heads.' Unfortunately, I have not succeeded in locating such a publication and cannot say how the engraving there compared with the one reproduced by Couché. (3) The measurements given in the Mazarin inventory (see *Provenance*) are almost the same. (4) Buchanan, *Memoirs of Painting*, vol. I, 1824, p. 95. (5) See *Provenance*. (6) Compare the heads in Guido's *Salome with the Head of John the Baptist*, believed to date c. 1638/39, in the Art Institute, Chicago. (7) E. Waterhouse, *The James A. De Rothschild Collection at Waddesdon Manor: Paintings*, 1967, p. 294; K1844 is here assumed to be identical with the Orléans picture. (8) The Mazarin inventory information has been kindly furnished me by Mr. Waterhouse (letter of Oct. 8, 1968). (9) Dubois de Saint-Gelais, *Description des tableaux du Palais Royal*, 1727, p. 192, as measuring 2 pieds 4 pouces sur 2 pieds; C. Stryienski, *La Galerie du Régent, Philippe, Duc d'Orléans*, 1913, p. 171, no. 262. (10) For the above items of the provenance after Orléans Collection see Buchanan, vol. I, pp. 17 ff. of *op. cit.* in note 4, above; Stryienski, pp. 138 ff. of *op. cit.* in note 9, above. (11) Mr. Waterhouse (letter of Oct. 8, 1968) suggests that this 1802 purchase by Dermer probably represents a 'bought in' transaction, since Buchanan (*loc. cit.* in note 4, above) says the picture was sold (to Wells no doubt privately) for 600 guineas. (12) G. F. Waagen, *Treasures of Art in Great Britain*, vol. IV, 1857, p. 142 (described as 2 ft. 8½ in. high, 2 ft. 1 in. wide; this measurement, if correct, would have allowed for the extra drapery shown at the top in the Guérin-Viel engraving, but not for the extension at the side).

DOMENICHINO

Domenico Zampieri, called Domenichino. Bolognese School. Born 1581; died 1641. He studied first under Denys Calvaert and later in the Carracci Academy. He went to Rome in 1602 and worked with Annibale Carracci in decorating the Farnese Palace. The patronage of the influential Agucchi gave him important commissions not only in Rome and Naples but also in Fano, where he painted frescoes as well as, presumably, the following picture.

K1623 : Figure 136

MADONNA OF LORETO APPEARING TO THREE SAINTS.
Raleigh, N.C., North Carolina Museum of Art (GL.60.

17.51), since 1960.¹ Canvas. 94½ × 67½ in. (241 × 170.5 cm.). Fair condition; cleaned 1960.

More than a century ago Domenichino was credited with having painted K1623 for Fano.² There is every reason to trust this notice. Domenichino was in Fano in 1615-16, painting frescoes in a chapel of the cathedral, and K1623 is very close in style to other easel paintings of this period in his career (an especially pertinent parallel is the *Custodian Angel*, in the Museo di Capodimonte, Naples, which is signed and dated 1615). An obvious model for the composition of K1623 was at hand in the cathedral at Fano: the *Madonna in Glory with Saints* (signed and dated 1613) by Lodovico Carracci,³ in whose Bolognese academy Domenichino had studied. Finally, the most prominent of the three saints in K1623, St. Paternianus (his tiara on the ground at his left and an angel taking jewels from a tray on the ground at his right), was the first bishop of Fano and patron saint of the city. Like the accompanying saints - John the Baptist, holding a cross, and Anthony Abbot, with his bell at his feet - St. Paternianus is preoccupied with the vision of the Madonna and Child in the sky. The miniature house on which she is seated refers to the legend that her home in Nazareth was miraculously transported to Loreto, a place south of Fano near the Adriatic coast.

Provenance: Presumably a church in Fano.⁴ Carlos Luis de Borbón, Duca di Lucca (sold, Phillips', London, June 5, 1841).⁵ Cook Collection, Richmond, Surrey (*Abridged Catalogue*, 1903, p. 17; catalogue by T. Borenius, vol. I, 1913, no. 89, and by M. W. Brockwell, 1932, pp. 33 f., as Domenichino). Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) Catalogue by F. R. Shapley, 1960, p. 104, as Domenichino. (2) An annotator of C. C. Malvasia (*Felsina pittrice*, 1678, vol. II, 1841 ed., p. 243 n. 1) says that Domenichino painted K1623 for Fano and that, having been bought by 'S.A.R. l'Infante di Spagna e Duca di Lucca, è oggi [1841] passata per vendita di tutta la detta sua galleria a Londra.' K1623 has been attributed to Domenichino by R. Longhi (in ms. opinion, stating that it is mentioned in the old guides to Fano) and by all other critics who have referred to it. (3) Noted by E. Borea, *Domenichino*, 1965, p. 55. (4) See note 2, above. (5) See note 2, above. Cf. notice of the sale in *Athenaeum*, no. 711, June 12, 1841, p. 460, where K1623 is referred to as 'Transportation of the Santa Casa,' attributed to Domenichino, and is said to have sold at this sale for 230 guineas. The 1903 catalogue of the Cook Collection (p. 17) states that K1623 came from the 'Collections of the Duke of Lucca and Prince Lucian [sic] Bonaparte'; it does not appear among the paintings in Lucien Bonaparte's collection listed by W. Buchanan (*Memoirs of Painting*, vol. II, 1824, pp. 269 ff.).

MASTELLETTA

Giovanni Andrea Donducci, called Mastelletta, from his father's trade, maker of *mastelli* (vats). Bolognese School. Born 1575; died 1655. Sent very early to the academy of the Carracci, Mastelletta soon left to work alone, developing an individual style distinguished by brilliant brushwork and dramatic contrasts of light and shade. Ferrarese influence may explain some of the delicate, atmospheric effect of his landscapes. Aside from a short sojourn in Rome and perhaps a trip to Venice, he seems to have spent most of his life in Bologna and environs.

K2121: Figure 139

LANDSCAPE WITH FIGURES. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.42), since 1961.¹ Canvas. 36½ × 45 in. (92.7 × 114.3 cm.). Good condition except for abrasions in sky; cleaned 1960/61.

K2121 has been cited as a significant example of Mastelletta's Roman period, dating probably about 1611/12.² In composition it is similar to the artist's painting in the Spada Gallery, Rome, described by Malvasia, the seventeenth-century biographer of Bolognese artists, as 'Soldiers marching with a drum and broken lances.'³ The Spada subject has recently been tentatively interpreted as an episode from a poem of chivalry.⁴ Such an interpretation may apply equally well to K2121. Fantastic details and agitated movement recall Niccolò dell'Abate; the lighting effects and the distant buildings suggest the influence of such Ferrarese artists as Dosso and Battista Dossi, or Garofalo.

Provenance: Julius Weitzner's, New York. Kress acquisition, 1955.

References: (1) Catalogue by F. R. Shapley, 1961, p. 74, as Mastelletta. (2) M. Calvesi, in catalogue of 'Maestri della Pittura del Seicento Emiliano,' Bologna, Apr. 26-July 5, 1959, pp. 65 f.; but K2121 was not included in the exhibition. (3) C. C. Malvasia, *Felsina pittrice*, vol. II, 1678, p. 96. (4) F. Zeri, *La Galleria Spada in Roma*, 1954, no. 174, pl. 78.

FRANCESCO ALBANI

Bolognese School. Born 1578; died 1660. He studied first in the studio of Denys Calvaert, where his friendship and lifelong rivalry with Guido Reni began. He followed Guido to the Carracci academy, and at the turn of the century he was employed, along with Guido Reni and Domenichino, in decorative projects in Rome under the direction of the Carracci. By the 1620's he had established a flourishing studio in Bologna.

After FRANCESCO ALBANI

K1405: Figure 140

ACTAEON SURPRISING DIANA AND HER NYMPHS. New York, N.Y., Samuel H. Kress Foundation, since 1961. Canvas. 21 × 25½ in. (53.3 × 64.1 cm.). Good condition; cleaned 1960.

The considerable number of contemporary replicas and copies of Albani's paintings testify to the popularity of his style in his own time. The repetitions were executed in small format, suitable for collectors' private art cabinets. Thus even an altarpiece some four meters in height is known in at least four extant replicas which measure less than a meter in either direction.¹ The repetitions that can be attributed with confidence to Albani himself show some compositional variation from the original. Since K1405 not only follows meticulously the composition of an excellent painting by Albani in the Louvre,² but also lacks the latter's delicate articulation and modeling of bodies and its sensitive nuances of light and shade and color, K1405 must be classed as a copy, whether by someone in Albani's studio or by another hand. The Louvre version is believed to date about 1620/22, in the most attractive period of Albani's activity. Another version by Albani of the episode, also in the Louvre, shows Diana standing among her nymphs and Actaeon fleeing into the background;³ that painting, in turn, exists in a version in the Dresden Gallery,⁴ but in reverse and with some variation in details of composition.

Provenance: Anonymous sale, Christie's, London, July 5, 1918, no. 117, as Albani; bought by the following. William Harrison Woodward, London (W. G. Constable, *Paintings by Italian Masters in the Possession of William Harrison Woodward*, 1928, no. 1, as Albani). Arnold Seligmann, Rey & Co., New York. Kress acquisition, 1945 - exhibited: National Gallery of Art, Washington, D.C. (834), 1945-51, as Albani; 'Twenty-five Paintings from the Collection of the Samuel H. Kress Foundation,' University of Arizona, Tucson, Ariz., 1951, no. 19 of catalogue by W. E. Suida, as Albani; 'Traveling Exhibition,' University of Tucson, Tucson, Ariz., Apr.-Sept. 1960, as Albani; 'Bolognese Baroque Painters,' Finch College Museum of Art, New York, N.Y., Feb. 27-Apr. 8, 1962, as Albani.

References: (1) See A. Busiri Vici, in *Arte Antica e Moderna*, nos. 31-32, 1965, pp. 339 ff., discussing small replicas, which he assigns to Albani, of Albani's large altarpiece, *Noli Me Tangere*, in Santa Maria dei Servi, Bologna. (2) No. 38 of the exhibition catalogue 'L'Ideale Classico del Seicento in Italia,' Bologna, 1962, reproduced; also photograph by A. Villani & Figli, Bologna. (3) No. 49 in *ibid.*; also photographed by A. Villani & Figli, Bologna. (4) Dresden Gallery no. 338 (photograph by Deutsche Fotothek, Dresden).

GUERCINO

Giovanni Francesco Barbieri, called Guercino because of a squint in his vision. Ferrarese-Bolognese School. Born 1591; died 1666. He went to Bologna as early as 1617, then to Venice, Mantua, and Rome. He was active in his birthplace, Cento, from 1623 to 1642, when he returned to Bologna. The Ferrarese painter Scarsellino and the Bolognese Carracci and Guido Reni exerted the chief influences in his development.

K2110: Figure 141

CARDINAL FRANCESCO CENNINI. Washington, D.C., National Gallery of Art (1380), since 1957. Canvas. $46\frac{1}{4} \times 37\frac{7}{8}$ in. (117.4×96.2 cm.). Good condition; cleaned 1955.

When K2110 came onto the market about fifteen years ago it was recognized as typical of Guercino's style of about 1625, when he was living in Cento and had recently painted the *Semiramis*, now in the Museum of Fine Arts, Boston.¹ It was then but a step further to recognize the picture as the portrait of the Ferrarese Cardinal Francesco Cennini which Malvasia says was painted by Guercino in 1625.² Cennini, who had been made cardinal in 1621 and sent as papal legate to Ferrara in 1623, was 59 years of age when Guercino painted K2110, in 1625. The identity of the sitter is further supported by comparison of the features with those of the sculptured portrait of the cardinal on his tomb in San Marcello al Corso, Rome.³ That both portraits represent the same man is obvious, despite the twenty years difference in age (the cardinal died in 1645); it even seems possible that K2110 may have served in some measure as model for the sculptor in his execution of face and hands. Guercino painted very few portraits and, aside from K2110, only two definitely accepted examples are known to be extant: the self-portrait in the Uffizi and the portrait of Cardinal Spada painted in 1631, in the Galleria Spada, Rome. K2110 is more splendid in presentation, more searching in characterization than either of these.

Provenance: Dr. J. Seymour Maynard, London (sold, Christie's, London, Jan. 29, 1954, no. 58, as *Portrait of a Cardinal* by Guercino, to the following). Agnew's, London. David Koetser's, New York. Kress acquisition, 1955.

References: (1) D. Mahon, in ms. opinion, 1955. The *Semiramis* is published and reproduced by Mahon, in *Art Bulletin*, vol. xxxi, 1949, pp. 217 ff., fig. 3. (2) C. C. Malvasia, *Felsina pittrice*, vol. II, 1678, p. 367. Mahon (in ms. opinion of 1955) seems to have been the first to connect K2110 with the Malvasia passage and thus identify the sitter in K2110 as Cardinal Cennini. (3) See M. J. Zucker, in *National Gallery of Art: Report and Studies in the History of Art*, 1967, pp. 113 f., fig. 3.

ELISABETTA SIRANI

Bolognese School. Born 1638; died 1665. She was trained by her father, a pupil and great admirer of Guido Reni, whose style had, therefore, the strongest influence on Elisabetta. She was generously patronized as portraitist and as painter of religious and mythological subjects, and she received the highest praise, as both etcher and painter, from Malvasia, the seventeenth-century biographer of Bolognese artists.

K1261: Figure 142

THE ARCHANGEL GABRIEL. New York, N.Y., Samuel H. Kress Foundation, since 1961. Canvas. $25\frac{3}{8} \times 20\frac{1}{4}$ in. (64.5×51.5 cm.). Fair condition; cleaned c. 1953.

K1261 has been attributed to Guido Reni and dated about 1630;¹ but the classification followed in the Kress archives, school of Guido Reni, is surely more accurate since the modeling is less precise than is to be expected in Guido and the expression rather less significant. An attribution to Elisabetta Sirani, a typical follower of Guido, seems convincing.² The flying locks of hair, the inordinately large eyes, and the somewhat precipitate movement are characteristic of her style. One may even wonder whether K1261 may be identical with one of the paintings included (under the date 1662, and therefore presumably painted in this year) in an inventory of her oeuvre which Elisabetta herself compiled: '*Una testa del naturale d'un Angelo per compagno d'una testa, che già feci d'una B.[eata] V.[ergine] di simile grandezza, non sapend'io il padrone.*'³ In the inventory, which lists paintings from 1655 to 1665, the people for whom the pictures were painted are recorded in nearly all cases, except for the entry quoted above. A copy of K1261 is said to be in the Royal Palace at Munich, attributed to Maratta.⁴

Provenance: Hermann Küsterer, New York. Kress acquisition, 1941.

References: (1) K1261 has been attributed to Guido (in ms. opinion) by R. Longhi (1929), dating it c. 1630 and citing as copies (by the school of Maratta) of K1261 and its presumably original pendant, an *Angel* and a *Virgin* in the chapel at the right of the apse of San Pietro in Vincoli, Rome. Longhi also calls attention to a drawing for K1261 in the Malaspina Museum, Pavia, under the name of Parmigianino (R. Sorigo's catalogue of drawings in the Museo Civico, Pavia, 1912, no. 26, reproduced). A. Venturi (in ms. opinion) also attributes K1261 to Guido. (2) K1261 has been attributed (verbally, 1963) by C. Gnudi to Elisabetta Sirani. (3) Quoted by C. C. Malvasia, *Felsina pittrice*, vol. II, 1678, p. 473. Earlier in the 1662 list of paintings is an entry in which the first of two heads

described may have been the companion to the angel head: 'Due teste del naturale della B. V. una con le mani gionte sul petto, e gli occhi bassi: l'altra . . .' The name of the owner of this head of the Virgin also is missing from the inventory. (4) Information (apparently furnished by the dealer) in the Kress Foundation archives.

ELISABETTA SIRANI

K1761: Figure 143

HEAD OF CHRIST. Ponce, Puerto Rico, Museo de Arte, Study Collection (62.0264), since 1962.¹ Canvas. 17×14 in. (43.2×35.6 cm.). Good condition.

The attribution to Elisabetta Sirani is accepted,² thus placing the date within her brief career of about ten years, 1655–65. Since, as we know from her own inventory of her oeuvre,³ Elisabetta frequently included only the head in her paintings of religious or mythological personages,⁴ K1761 is not necessarily a fragment of a larger painting or a study for one.⁵

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue by J. Held, 1962, no. 9, and 1965, p. 161, as *Youthful Male Head*, probably representing Jesus Christ, by Elisabetta Sirani. (2) The attribution was made by R. Longhi (in ms. opinion). (3) Inventory quoted by C. C. Malvasia, *Felsina pittrice*, vol. II, 1678, pp. 467 ff. (4) E.g., 'Una testa di un Ecce Homo del naturale per D. Mario fratello di N. Sig. Papa Alessandro Settimo.' Or, 'Una testa di un'Ercole per il sig. Senatore Guidotti. . . ' (from the inventory cited in note 3, above). (5) As stated by J. Held in catalogues cited in note 1, above.

GUIDO CAGNACCI

Guido Canlassi, called Cagnacci. Bolognese School. Born 1601; died 1681. Caravaggesque influence was apparently important in his early development. By the early 1640's he may have spent some time in the studio of Guido Reni, whose influence he obviously felt. But Reni's elegance and idealism tended to give way in Cagnacci's interpretation to a kind of morbid, languorous eroticism. Cagnacci was active in Venice for a number of years before he went, as court painter, to Vienna. There he remained from 1658 until his death.

K2092: Figure 144

DAVID WITH THE HEAD OF GOLIATH. Columbia, S.C., Columbia Museum of Art (62–930), since 1962.¹ Canvas.

50 $\frac{3}{8}$ ×38 in. (128×96.5 cm.). Good condition except for some restoration on hat and left hand.

Two other versions of this figure are known, both differing from K2092 in showing David fully dressed. One of these, in a *Triumph of David*, with two subordinate figures, was sold at auction in Milan in 1962, as by Lorenzo Pasinelli.² The other, formerly in the Tamburi Collection, Bologna, has likewise been attributed to Pasinelli,³ also to Forabosco,⁴ and to Cagnacci.⁵ K2092 has been well known only since about 1955, when it was acquired by the Kress Foundation with an attribution to Strozzi. Its close stylistic similarity to the Tamburi version was immediately evident, and both pictures are now considered to be by Cagnacci, in his maturity, about 1650. This attribution for K2092, first suggested on stylistic evidence,⁶ has been supported by the discovery of two engravings which would seem to have been made from K2092. Legends on the engravings inform us that they were both made after a painting by Cagnacci in the Colonna Collection, Rome, and that one was executed by Domenico Cunego (1727–1803) and the other by Pietro Savorelli in 1789.⁷ This leads to the conclusion that K2092 is probably to be identified with the painting of this subject listed as by Cagnacci in the Colonna catalogue of 1783.⁸

Provenance: Probably Principe Colonna, Rome (*Catalogo . . . Casa Colonna*, Rome, 1783, p. 22, no. 128, as by Cagnacci). Comte de Faucigny, Paris (sale, Hotel Drouot, Paris, Apr. 11–13, 1867, p. 11, no. 61 of catalogue by Decamps, as old copy after Guido Reni; apparently unsold). Possibly Princesse de Faucigny-Lucinge (née Ridgway). Jacques Seligmann's, New York. Kress acquisition, 1955 – exhibited: 'Bolognese Baroque Painters,' Finch College Museum of Art, New York, Feb. 27–Apr. 8, 1962, no. 18, as Cagnacci; after entering the Columbia Museum of Art: 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., 1965, no. 113, catalogue note by D. C. Miller, as Cagnacci, c. 1640/55; 'Baroque Painting,' Rhode Island School of Design, Providence, R.I., and elsewhere, circulated by American Federation of Arts, 1968–69, no. 2 of catalogue, as Cagnacci.

References: (1) Catalogue by A. Contini Bonacossi, 1962, pp. 109 ff., as Cagnacci. (2) Reproduced in *Emporium*, vol. CXXXV, 1962, p. 268. (3) C. Volpe (in catalogue of the exhibition 'Maestri della Pittura del Seicento Emiliano,' Bologna, 1959, pp. 169f.) attributes the Tamburi example tentatively to Pasinelli and notes its close similarity to K2092. (4) G. Fiocco (*Venetian Painting of the Seicento and Settecento*, 1929, p. 34) attributes the Tamburi *David* to Forabosco and mentions a variant, with David half nude, in Trento. Can this be K2092? It is not reproduced by Fiocco. (5) See note 7, below. (6) By W. E. Suida, in ms. opinion. (7) The Cunego engraving, of which I have not seen a reproduction, was cited by D. C. Miller (in *Burlington*

Magazine, vol. CI, 1959, p. 211), presumably before he knew of the existence of K2092, as evidence that the Tamburi version of the painting, which the Cunego engraving resembled except in costume, was by Cagnacci. Later (*loc. cit.* in *Provenance*, above) Miller again cited the Cunego engraving, this time as supporting the attribution of both the Tamburi painting and K2092 to Cagnacci and as evidence that K2092 comes from the Colonna Collection. Miller probably did not know of the Savorelli engraving, since he did not mention it. P. Pasini (in *Bollettino d'Arte*, vol. LI, 1967, p. 85) accepts both K2092 and the Tamburi version as by Cagnacci, publishes a reproduction (fig. 83) of the Savorelli engraving, and cites (p. 89) a painted copy, signed by Joseph Camaron (as after Cagnacci, 'el ano 1781 en Roma') in the Prado. (8) See *Provenance*, above. The Colonna *David* is cited by L. Lanzi (*History of Painting in Italy*, English ed., vol. V, 1928, pp. 156 f.) as one of Cagnacci's 'noblest pieces.'

TANZIO DA VARALLO

Antonio d'Errico (Enrico), called Tanzio da Varallo. Piedmontese School. Born c. 1575; died c. 1635. He is said to have been a pupil of his brother, a painter. In Rome, possibly as early as 1610 and as late as 1616, he was impressed by the work of Caravaggio, whose influence he felt not only at this time, but also to some extent always after his return home. Here his style was turned in the direction of Lombard Mannerism, emphasized, no doubt, by the art of North European Mannerists.

K1223 : Figure 145

ST. JOHN THE BAPTIST IN THE WILDERNESS. Tulsa, Okla., Philbrook Art Center (374), since 1953.¹ Canvas. 63 $\frac{3}{4}$ × 43 $\frac{3}{4}$ in. (162 × 111.1 cm.). Good condition; cleaned 1960.

Since K1223 first came to notice, some thirty years ago, with an attribution to Velázquez, it has been unanimously accepted as an important painting by Tanzio da Varallo.² Similarity of the saint to an angel at the upper left in Tanzio's altarpiece of about 1615, the *Madonna in Glory* in the Collegiata, Pescocostanzo, has suggested an equally early dating for K1223.³ The similarity of pose and drapery of the lower parts of the two bodies is indeed striking, but while the forms in the altarpiece are relaxed and quiet, those in K1223 are tense and agitated. This is the mannered, yet very serious, realistic, and forceful style which is now customarily dated about 1625 in Tanzio's career.⁴ As in K348 (Fig. 146), the execution here is remarkably sure and precise. X-rays have shown no alteration of details, and the preservation is remarkably good.

Provenance: Cav. Enrico Marinucci, Rome. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Texas Centennial Museum, College of Mines and Metallurgy, El Paso, Tex., Dec. 7, 1940–Jan. 1, 1941, as Tanzio; Philbrook Art Center, Tulsa, Okla., July 1943; after entering the Philbrook Art Center: 'Tanzio da Varallo,' Palazzo Madama, Turin, Oct. 30, 1959–Jan. 31, 1960, no. 13 of catalogue by G. Testori, as Tanzio; 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 91, as Tanzio; 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., Apr. 6–May 9, 1965, no. 140, catalogue note by F. Cummings, as Tanzio; 'The Italian Heritage,' Wildenstein's, New York, May 17–Aug. 29, 1967, no. 34, as Tanzio.

References: (1) Catalogue by W. E. Suida, 1953, p. 62, as Tanzio. (2) K1223 has been attributed to Tanzio by G. Fiocco, F. M. Perkins, A. Venturi (in ms. opinions), R. Longhi (in *Proporzioni*, vol. I, 1943, p. 53 n. 66, repeating his earlier ms. opinion), G. Testori (*loc. cit.* in *Provenance*), M. Rosci (in *Burlington Magazine*, vol. CII, 1960, p. 32), and F. Cummings (*loc. cit.* in *Provenance*). (3) W. E. Suida, *loc. cit.* in note 1, above. (4) See F. Cummings, *loc. cit.* in *Provenance*. F. H. Dowley (in *Art Quarterly*, vol. XXVII, 1964, p. 523), writing of the Detroit exhibition (see *Provenance*), cites K1223 as an example of the remarkable efflorescence of Mannerism in Lombardy at the beginning of the seventeenth century, a kind of Mannerism which took notice, at the same time, of Caravaggio's realism.

TANZIO DA VARALLO

K1773 : Figure 147

THE REST ON THE FLIGHT INTO EGYPT. Houston, Tex., Museum of Fine Arts (61–68), since 1953.¹ Canvas. 22 $\frac{1}{4}$ × 27 $\frac{7}{8}$ in. (56.5 × 70.8 cm.). Very good condition.

Like K348 (Fig. 146) and K1223 (Fig. 145), this painting is an example of Tanzio's style after his return from Rome to Varallo, where he developed a mannered, but still realistic style of figure painting; the date of K1773 is probably about 1620.² The small size of the painting and the prominence of landscape in the composition are unusual with Tanzio.³ The landscape suggests the influence of Northern artists, such as Altdorfer, Scorel, and Paolo Fiammingo. Northern inspiration may be seen in the still life also: the bottle held by Joseph, and the pan and dates on the rock at the right; but there were precedents for such details in Italian art of the time as well, in paintings by Caravaggio, for example, and his circle. A drawing for St. Joseph is in the Pinacoteca, Varallo,⁴ and a study for the drapery over the left leg of the Virgin is in a private collection in Milan.⁵

Provenance: Professor Zoboli, Venice. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, after acquisition by the Museum of Fine Arts, Houston: 'Tanzio da

Varallo,' Palazzo Madama, Turin, Oct. 30, 1959-Jan. 31, 1960, no. 26 of catalogue by G. Testori, as Tanzio; 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 91, as Tanzio; 'Baroque Painting,' Rhode Island School of Design, Providence, R.I., and elsewhere, circulated by American Federation of Arts, 1968-69, no. 19 of catalogue, as Tanzio.

References: (1) Catalogue by W. E. Suida, 1953, no. 19, as Tanzio. (2) This date is suggested by Suida (*loc. cit.* in note 1, above) and by R. Longhi (in ms. opinion of 1950), giving K1773 an important place in Tanzio's oeuvre. The attribution to Tanzio is supported by M. Rosci (in *Burlington Magazine*, vol. CII, 1960, p. 32) and by A. Moir (*The Italian Followers of Caravaggio*, vol. I, 1967, p. 263 n. 35). (3) A similar landscape background is to be seen in Tanzio's *St. Benedict among the Brambles*, in the Candiani Collection, Busto Arsizio (reproduced by Testori, fig. 116 of *op. cit.* in *Provenance*). (4) This drawing is cited and reproduced by Testori (pl. 152 of *op. cit.* in *Provenance*). (5) Cited and reproduced by Testori (in *Paragone*, no. 173, 1964, pp. 46 f., fig. 63).

TANZIO DA VARALLO

K348: Figure 146

ST. SEBASTIAN. Washington, D.C., National Gallery of Art (302), since 1941.¹ Canvas. 46½ × 37 in. (118 × 94 cm.). Good condition.

Carrying an attribution to Rubens when it first came to attention, in 1916, K348 was immediately recognized as the work of Tanzio da Varallo.² It was this picture, when exhibited in Florence in 1922, which awakened critics to the forgotten importance of Tanzio.³ It has since taken its place, with a dating in the 1620's, as one of the key paintings of his Mannerist period. While the contorted body of the saint and the mannered arrangement of the hands are reminiscent of Mannerist paintings (by Bronzino, for example, or by Northern painters), the almost *trompe-l'oeil* modeling of the forms and the placing of the saint's right foot so that it seems to jut forward out of the picture testify to Tanzio's admiration for Caravaggio,⁴ and the ingratiating head at the right is remarkably suggestive of Orazio Gentileschi. It is possible that the unusual coloring, combining off-tints of lavender, green, and yellow, as in other of Tanzio's paintings, owes something to Parmese and related artists, such as Barocci, and to such Northerners as Scorel.

A drawing of a head by Tanzio in the Varallo Pinacoteca, although obviously executed for another subject, is closely similar in pose and expression to the head of St. Sebastian in K348.⁵ Two heads on a sheet of drawings in Milan⁶ have recently been published as definite studies for

the heads of St. Sebastian and the angel at the left in K348.⁷ Two other heads on this sheet may well represent trials for the head at the right. This head at the right – does it represent the pious woman Irene, or is it an angel? In this subject of the nursing of St. Sebastian after the first attempt at his martyrdom (a subject which was popular in the early seventeenth century), it is usually Irene and a companion who minister to the wounded saint.⁸ Despite the possibility that the figure at the right in K348 is to be interpreted as Irene, and despite there being no wing visible on this figure,⁹ the picture is often acceptably referred to as *St. Sebastian with Angels*.¹⁰

Provenance: Tomei's, Milan (1916).¹¹ Achillito Chiesa, Milan – exhibited: 'Pittura Italiana del Seicento e del Settecento,' Pitti Palace, Florence, 1922, no. 962 of catalogue by N. Tarchiani, as Tanzio. Contini Bonacossi, Florence. Kress acquisition, 1935.

References: (1) *Preliminary Catalogue*, 1941, p. 193, as Tanzio. (2) By R. Longhi, who (*Scritti giovanili, 1912-1922*, vol. I, pt. I, 1961, p. 511, in his marginal annotations to the catalogue of the 1922 exhibition cited in *Provenance*) says that he recognized K348 as Tanzio's in 1916, when it belonged to the Milanese antiquarian Tomei, where it went under the name of Rubens; further, that it was he (Longhi) who was instrumental in having the picture entered in the 1922 exhibition. The attribution to Tanzio has never since been doubted. Among critics who have referred to it in his oeuvre are G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), Tarchiani (catalogue cited under *Provenance*), F. Bologna (in *Paragone*, no. 45, 1953, p. 43), G. Testori (catalogue of the exhibition 'Tanzio da Varallo,' Palazzo Madama, Turin, Oct. 30, 1959-Jan. 31, 1960, no. 12, where K348 is entered, although it was not shown in the exhibition; see also Testori, *Manieristi piemontesi e lombardi del '600*, 1966, p. 32), M. Rosci (in *Burlington Magazine*, vol. CI, 1959, p. 186; vol. CII, 1960, p. 32), U. Ruggeri (in *Arte Lombarda*, vol. X, pt. II, 1965, p. 98), and A. Moir (*The Italian Followers of Caravaggio*, vol. I, 1967, p. 265, and vol. II, p. 110). (3) According to Testori (1959/60 *loc. cit.* in note 2, above). See also Longhi, in *Proporzioni*, vol. I, 1943, p. 53 n. 66. For the 1922 exhibition see *Provenance*. (4) It may be noted that fifteenth-century North Italy is not without examples of the attempt to break through the front plane of the picture: witness the jutting foot in the *St. Florian* by Cossa (K416; Fig. 222 of Vol. I of this catalogue). (5) This is noted by M. J. Zucker (in ms. comment). The drawing is catalogued and reproduced by Testori (p. 48, pl. 131 of 1959/60 *op. cit.* in note 2, above) as probably a study for the Sacro Monte frescoes. (6) In the Civica Raccolta delle Stampe e dei Disegni Bertarelli, B717. (7) U. Ruggeri, *loc. cit.* in note 2, above, with reproduction of the sheet of drawings. (8) This is the version of the legend recounted

by Mrs. Jameson (*Sacred and Legendary Art*, vol. II, 1848, p. 20) and generally followed by painters; for a list of examples see A. Pigler (*Barockthemen*, vol. I, 1956, pp. 460 f.). (9) X-ray reveals what may be interpreted as the edge of a wing; but the head and shoulders of the figure on this side of the canvas are too near the right edge of the composition to have left space for much, if any, detail of a wing. (10) E.g., by Longhi (*loc. cit.* in note 3, above), Bologna (*loc. cit.* in note 2, above), Testori (1959/60 *loc. cit.*

in note 2, above), and Ruggeri (*loc. cit.* in note 2, above). Tanzio's younger contemporary Guercino painted two angels succoring the saint (one version is in the Berlin Museum, the other in the collection of Lord Spencer, Althorp, Northamptonshire); and L. Réau (*Iconographie de l'Art Chrétien*, vol. III, 1959, p. 1198) lists three seventeenth-century North European paintings of this version of the legend. (11) According to Longhi (*loc. cit.* in note 2, above).

FLORENTINE, GENOESE, MILANESE, AND NEAPOLITAN SCHOOLS

XVII CENTURY

ORAZIO GENTILESCHI

Orazio Lomi, called Gentileschi, his maternal name, which he passed on to his daughter, the painter Artemisia. Florentine School. Born 1563; died 1639. He was the son of a goldsmith, Giovanni Battista Lomi, and brother of a painter, Aurelio, who was probably his first teacher. Orazio went early to Rome, where he was influenced by Caravaggio and before this, perhaps, by Elsheimer. Yet he always retained something of early Florentine fondness for precise contour and cool colors. After about 1612 he was probably working chiefly in the Marches, but he evidently returned to Rome before going to Genoa, Turin, and Paris. From 1626 until his death he was in England, employed part of the time at the court of Charles I.

K1920: Figure 148

ST. CECILIA AND AN ANGEL. Washington, D.C., National Gallery of Art (1625), since 1956.¹ Canvas. 34½ × 42½ in. (88 × 108 cm.). Good condition except for some restoration in lower part of saint's garment; cleaned 1955.

No early documents relative to K1920 are known; it was first mentioned in a publication about thirty years ago.² Its attribution to Orazio has been fully accepted, but opinions as to its dating, as is commonly the case with Orazio's work, continue to vary. About 1610/12 seems to be the period favored,³ although a date in what has been proposed as a pre-Elsheimer period, as early as the 1590's, has recently been suggested.⁴ Unfortunately, no help is given in the problem of dating by Orazio's closely related picture, the *Madonna with St. Francesca Romana*, now in the Galleria Nazionale at Urbino, for it too is of undetermined date. It is of special interest in connection with K1920, however, since it shows again, with only the slightest variation in features, poses, and costumes, the same two figures as those in K1920. Speculations as to Orazio's use of his daughter Artemisia as model in these and other paintings have reached no definite conclusion; but it must be admitted that neither of the two heads in K1920 closely resembles recognized portraits of Artemisia.⁵ K1920 is known in at least one copy.⁶

Provenance: Del Bufalo-Cancellieri, Rome. Monsignor Federico Fioretti, Rome. Vitale Bloch's, The Netherlands – exhibited: 'Pittori Italiani del Seicento,' Rome, 1945, no. 4 of catalogue, as Orazio Gentileschi; 'Mostra del Caravaggio e dei Caravaggeschi,' Palazzo Reale, Milan, Apr.–June (extended to July 15) 1951, no. 107 of catalogue by R. Longhi, as Orazio Gentileschi. Kress acquisition, 1952.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 82 (catalogue by W. E. Suida and F. R. Shapley), as Orazio Gentileschi. (2) F. Hermanin, *Gli Ultimi avanzi di un'antica galleria romana in Roma*, 1944, p. 5, where K1920 is presumably cited as once in the Del Bufalo-Cancellieri Collection, Rome (I have not been able to consult this publication). (3) This is the date proposed by R. Longhi (in the 1951 exhibition catalogue; see *Provenance*, above), who has been followed by Suida and Shapley (see note 1, above), A. Emiliani (in *Paragone*, vol. IX, no. 103, 1958, p. 43), and A. Moir (*The Italian Followers of Caravaggio*, 1967, p. 70, grouping K1920 with a *St. Jerome* believed to be documented in 1612). (4) R. Wittkower, *Art and Architecture in Italy, 1600 to 1750*, 1958, p. 338 n. 2. R. W. Bissell (in *Art Quarterly*, vol. XXXIV, 1971, p. 277) dates K1920 about 1615 or slightly later. J. R. Judson (*Gerrit van Honthorst*, 1959, p. 177, no. 65) suggests that K1920 is a possible source of a picture by Honthorst or that both may derive from a Northerner, Gerrit Pietersz. K1920 is mentioned (in connection with Judson's observations) by B. Nicolson, in *Burlington Magazine*, vol. CII, 1960, p. 81. (5) Cf. M. Levey, in *Burlington Magazine*, vol. CIV, 1962, pp. 79 f. (6) Probably an old copy; sold from the collection of Mrs. Randolph Berens, London, at Sotheby's, London, June 25, 1924, no. 11, as Guercino (38 × 43 in.; photograph in Frick Art Reference Library, New York, cat. no. 708-5b). This was kindly brought to my attention by M. J. Zucker, who has carried out useful research on this and other paintings of the period in the National Gallery of Art.

ORAZIO GENTILESCHI

K1949: Figure 149

PORTRAIT OF A YOUNG WOMAN AS A SIBYL. Houston, Tex., Museum of Fine Arts (61-73), since 1953.¹ Canvas.

31 $\frac{3}{8}$ × 28 $\frac{1}{4}$ in. (79.7 × 71.8 cm.). Very good condition except that fingers of left hand were missing and have been restored.

Once attributed to Artemisia Gentileschi,² K1949 is now accepted as by Orazio.³ The gentle expression, grace, and elegance of the figure are typical of Orazio, as displayed in such a painting as the *Lute Player* in the National Gallery of Art, Washington. K1949 may well have been painted about the same time as the *Lute Player*, which is preferably assigned to the second – but sometimes third – decade of the century. The interpretation of the subject of K1949 is indicated by the hieroglyphs that decorate the stone slab on which the young woman leans and by the scroll in her hand. A more idealized *Sibyl* by Orazio, also in bust length, but holding her slab, or tablet, again decorated with hieroglyphs, is in the Hampton Court Collection.⁴

Provenance: English Private Collection (sold, Christie's, London, June 22, 1951, no. 88, as Artemisia Gentileschi; bought by J. Tooth). David M. Koetser's, New York. Kress acquisition, 1953 – exhibited, after acquisition by the Museum of Fine Arts, Houston: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 33, as Orazio; 'Baroque Painting,' Rhode Island School of Design, Providence, R.I., and elsewhere, circulated by American Federation of Arts, 1968–69, no. 4 of catalogue, as Orazio.

References: (1) Catalogue by W. E. Suida, 1953, no. 18, as Orazio Gentileschi. (2) See *Provenance*. (3) See Suida, in note 1, above. A. Moir (*The Italian Followers of Caravaggio*, vol. I, 1967, p. 75 n. 22) accepts the attribution to Orazio, suggesting a date about 1620; he thinks K1949 is perhaps a fragment of a large painting, but this does not seem likely to me. R. E. Spear (*Caravaggio and His Followers*, 1971, p. 103) thinks K1949 may belong to Orazio's last years in Rome. (4) Reproduced by C. Sterling, in *Burlington Magazine*, vol. C, 1958, p. 115, fig. 5. This painting presumably belongs to Orazio's English period, and it is in this period, following 1626, that W. Bissell (in *Art Quarterly*, vol. XXXIV, 1971, p. 293) suggests placing K1949.

ARTEMISIA GENTILESCHI

Artemisia Lomi, called Gentileschi, her father's maternal name. Florentine School. Born 1593; died 1652. She was trained by her father, Orazio Gentileschi, in a style based on Caravaggio. She pursued the objective realism of this style by her constant use of models and she sought to enhance it decoratively by the use of rich colors and sumptuous textile designs. She was one of the most influential Italian artists of her day, especially during the late part of her career, in Naples. Her earlier activity had been chiefly in Florence and Rome.¹

K2153 : Figure 150

ST. CATHERINE OF ALEXANDRIA. El Paso, Tex., El Paso Museum of Art (1961–6/33), since 1961.² Canvas. 38 $\frac{1}{2}$ × 29 $\frac{1}{2}$ in. (97.8 × 74.9 cm.). Fair condition; abraded throughout.

Stylistic similarity to the earliest paintings of Artemisia, such as the *Allegory of Inclination*, in the Casa Buonarroti, Florence, or the *Penitent Magdalen*, in the Pitti, Florence, suggests a dating of about 1620 for K2153.³

Provenance: Probably Dr. B. Hallauer – exhibited: 'Italienische Malerei, 17. und 18. Jahrhunderts,' Berlin, 1927, no. 67,⁴ as Artemisia Gentileschi. Otto Schweizer, Switzerland. International Financing Co., Panama City, Panama. Kress acquisition, 1956.

References: (1) See R. Longhi (in *L'Arte*, vol. XIX, 1916, pp. 245 ff.) for a basic study of the lives of Artemisia and Orazio Gentileschi. R. W. Bissell (in *Art Bulletin*, vol. L, 1968, pp. 153 ff.) furnishes documentary correction of biographical statistics for Artemisia and investigates her stylistic development. (2) Catalogue by F. R. Shapley, 1961, no. 33, as Artemisia Gentileschi. (3) M. Gregori (in *Festschrift Ulrich Middeldorf*, 1968, p. 416) cites K2153 as a significant example of the delicate devotional sentiment to be found in Artemisia's work of her Florentine period, which had come to an end by 1626. (4) Gregori (p. 420 n. 21 of *op. cit.* in note 3, above) suggests that no. 67 in this exhibition is identical with K2153.

Attributed to ARTEMISIA GENTILESCHI

K1690 : Figure 152

JOSEPH AND POTIPHAR'S WIFE. Cambridge, Mass., Fogg Art Museum, Study Collection (1962.163), since 1962. Canvas. 91 $\frac{1}{4}$ × 76 $\frac{3}{4}$ in. (231.8 × 194.9 cm.). Fair condition; some losses of pigment.

Of signed paintings by Artemisia Gentileschi, the *Birth of John the Baptist*, in the Prado, and the *Susanna and the Elders*, in the Pommersfelden Gallery,¹ offer considerable stylistic resemblance to K1690. But more strikingly similar are the *Judith and Her Maid*, in the Pitti Gallery, Florence, and, especially, the *Esther and Ahasuerus*, formerly in the Harrach Gallery, Vienna,² both now attributed to Artemisia. Critics tend to date the Pitti painting early in Artemisia's career, about 1620, and the Prado and Harrach paintings late, about 1640.³ The styles of the various periods in her career do not seem to be, as yet, clearly enough differentiated to indicate where, between these two dates, K1690 should be placed.⁴

Provenance: Robert Bros., New York. Kress acquisition, 1950.

References: (1) The Pommersfelden painting is reproduced by H. Voss, *Die Malerei des Barock in Rom*, 1924, p. 118. (2) The Harrach picture, now in the Metropolitan Museum, New York, is reproduced by Voss (p. 117 of *op. cit.* in note 1, above) and by R. W. Bissell (in *Art Bulletin*, vol. I, 1968, fig. 20). (3) See Bissell, *op. cit.* in note 2, above. (4) It is apparently to K1690 that M. Gregori (in catalogue of the exhibition '70 Pitture e Sculture del '600 e '700 Fiorentino,' 1965, p. 9) refers as one of the examples of Florentine predilection around 1620 for the chastity of Joseph as subject matter.

GIOVANNI BATTISTA LUPICINI

Florentine School. Born c. 1575; died by 1648. Very little is known of his life except that he was a pupil of Cigoli and that he went in 1625 with Dandini for a short time to Pisa, where he copied paintings in the Cathedral. The few pictures now known by him show considerable similarity to those of Cristofano Allori.

K1740: Figure 151

THE MUSE OF PAINTING. Columbia, S.C., Columbia Museum of Art (54-402/20), since 1954.¹ Canvas. $22\frac{3}{4} \times 18\frac{1}{4}$ in. (57.3×46.4 cm.). Good condition; cleaned 1953.

Florentine painters of the seventeenth century have been so little studied that, like many other pictures recognizable as of this school and period, K1740 has been attributed tentatively to one little-known artist and then another: to Francesco Furini,² to Matteo Rosselli,³ and, more emphatically, to Lorenzo Lippi.⁴ With the publication of Lupicini's *Martha Reproaching Mary* in the Vienna Gallery⁵ – a painting in which the central, full-face figure is distinctly characterized – it became evident that Lupicini is the author of K1740.⁶ The full face of the muse, with straight upper eyelids and eyebrows, the streaming, silky hair, and the strong, fleshy hands are strikingly paralleled in the *Mary of the Vienna* picture; the handling of light and shade also is similar in the two pictures. Relationship to paintings by Cristofano Allori of the first quarter of the seventeenth century suggests this period for K1740. A version of K1740, but differing in size and detail, was in the collection of Prince Alexis Droutzkoi, New York, in 1962.⁷ What would appear to be another version is described, but not reproduced, in the catalogue of a sale at Parke-Bernet's, New York, March 14, 1951, as Ferdinand Bol.⁸

Provenance: Maître Riche, Paris (?). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, after entering

the Columbia Museum of Art: 'Florentine Baroque Art from American Collections,' Metropolitan Museum of Art, New York, Apr. 16–June 15, 1969, no. 16 of catalogue by J. Nissman, as Lupicini.

References: (1) Catalogue by W. E. Suida, 1954, p. 49, and by A. Contini Bonacossi, 1962, pp. 98 f., as Lorenzo Lippi. (2) According to Suida, *loc. cit.* in note 1, above. (3) By R. Longhi, in ms. opinion. (4) By Suida and Contini Bonacossi, *loci cit.* in note 1, above. (5) Reproduced by M. Gregori, in catalogue of the exhibition 'Cigoli,' San Miniato, 1959, pl. CII. (6) K1740 has now been published as Lupicini by G. Ewald, in *Pantheon*, vol. XXIII, 1965, p. 308. (7) See Contini Bonacossi, *loc. cit.* in note 1, above, where the size of the Droutzkoi version is given as $26 \times 20\frac{3}{4}$ in. (8) No. 33 of catalogue; size 22×18 in.; from a New York private collector.

LORENZO LIPPI

Florentine School. Born 1606; died 1665. He was a pupil of Matteo Rosselli and was a writer of some note as well as a painter. With his interest in naturalistic representation he seems to stem from the earlier Florentine Timoteo Viti. He was a friend of Salvator Rosa, with whom he founded a short-lived academy at Florence, where, except for two years in the employ of a Medici at Innsbruck, he spent his life.

K1739: Figure 154

A SAINT READING. New Orleans, La., Isaac Delgado Museum of Art (61.82), since 1953.¹ Canvas. $47\frac{7}{8} \times 39$ in. (121.6×99.1 cm.). Fair condition; some restoration.

The style of K1739 is characteristic of Lippi's known oeuvre.² For the type of face the *Muse of Music* in the Andrea Busiri Vici Collection, Rome,³ may be compared. The right hand of the saint is duplicated in the right hand of Joseph in the *Holy Family* in the Romano Romoli Collection, Florence.⁴ Pentimenti, now clearly visible in K1739, indicate that the fingers of the saint's left hand were first shown extended over the edge of the book and touching the tablecloth below. It has been suggested that the drawings of herbs on the shelf in the background may identify the saint as a physician, probably Cosmas, patron saint of the Medici family.⁵ The date is probably in the 1640's, a period to which the *Muse of Music* is assigned and in which a stylistically similar painting of *Christ and the Samaritan Woman* in the Vienna Gallery is dated (1644).

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12–Aug. 3, 1952, unnumbered p. of catalogue, as Lorenzo Lippi.

References: (1) Catalogue by W. E. Suida, 1953, p. 50, and by P. Wescher, 1966, p. 52, as Lorenzo Lippi. (2) R. Longhi (in ms. opinion) has called K1739 the most beautiful of Lorenzo Lippi's paintings. (3) Reproduced by M. Gregori, in the catalogue of the exhibition '70 Pitture e Sculture dell'600 e '700 Fiorentino,' 1965, no. 19. (4) *Ibid.*, no. 20. (5) Suida, *loc. cit.* in note 1, above.

CECCO BRAVO

Francesco Moltelatici, called Cecco Bravo, probably because of his expression of vehement movement. Florentine School. Born 1607; died 1661. He developed under the influence of sixteenth-century Florentine painters, of Correggio and Parmigianino, and, finally, of the Venetians and Flemings, arriving at a remarkably individual and brilliant style. He was active, chiefly in Florence, from 1625, and at the ducal court at Innsbruck during his last two years. It is only recently that he has regained an appreciation comparable to that of his own day. Frescoes, oil paintings, and numerous drawings by him are now known. Among the paintings confidently included in his oeuvre are some formerly attributed to such masters as Furini and Mazzoni.

K1371: Figure 153

ANGELICA AND RUGGIERO. New York, N.Y., Samuel H. Kress Foundation, since 1960. Canvas. $12\frac{3}{4} \times 17\frac{1}{2}$ in. (32.5×44.5 cm.). Fair condition; cleaned 1969.

Formerly attributed to Furini¹ and then to Mazzoni,² K1371 has found an unchallenged place in the oeuvre of Cecco Bravo now that the peculiarities of his style have been recognized.³ The insubstantial bodies, the filmy draperies, and the dreamy mood, even suggesting comparison with the Pre-Raphaelites, indicate a dating for K1371 at the end of the artist's life, about 1660, when he was painting the life-size equestrian portrait of Ferdinando Carlo now in the Vienna Gallery, which had been left unfinished by Sustermans.⁴ The subject of K1371 is taken from Ariosto's *Orlando furioso*.⁵ Two other paintings illustrating *Orlando furioso*, in the collection of Conte Merenda, Forlì, have been cited but not examined by critics. One of these paintings is presumed to be a replica or copy of K1371.⁶ An effect very similar to that of K1371 is to be seen in the *Meeting of Isaac and Rebecca*, attributed to Cecco Bravo, included as no. 44, fig. 25, in the 1969 exhibition cited in *Provenance*.

Provenance: Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1943 – exhibited: National Gallery of Art, Washington, D.C. (801), 1945–60; 'Art in Italy, 1600–1700,' Detroit Institute

of Arts, Detroit, Mich., 1965, no. 128 (catalogue note by D. C. Miller), as Cecco Bravo; 'Florentine Baroque Art from American Collections,' Metropolitan Museum of Art, New York, Apr. 16–June 15, 1969, no. 45 of catalogue by J. Nissman, as Cecco Bravo.

References: (1) Exhibited at the National Gallery of Art with a tentative attribution to Furini. This was an earlier attribution, since F. M. Perkins (in *Rassegna d'Arte*, vol. XI, 1911, p. 145) expresses disagreement with it, suggesting sixteenth-century Ferrarese, in the neighborhood of Dosso Dossi. (2) This attribution was offered by N. Ivanoff (see Ivanoff, in *Saggi e Memorie . . .*, vol. II, 1959, p. 222) and M. Muraro (in *Rivista d'Arte*, vol. XXXV, 1960, p. 75 n. 5). (3) The attribution to Cecco Bravo seems to have been first suggested by G. Ewald (in *Burlington Magazine*, vol. CII, 1960, pp. 351 f., and vol. CIII, 1961, p. 348 n. 6); it is approved by A. R. Masetti (*Cecco Bravo*, 1962, pp. 59 and 91) and Miller (*loc. cit.* in *Provenance*). (4) See Masetti, p. 91 of *op. cit.* in note 3, above. (5) End of Canto X and beginning of Canto XI of the 1532 edition, as published by the Società Filologica Romana, 1913, pp. 113 ff. (6) Ewald, in *Burlington Magazine*, vol. CIII, 1961, p. 348 n. 6; and Masetti, p. 59 of *op. cit.* in note 3, above.

CARLO DOLCI

Florentine School. Born 1616; died 1686. He was a pupil of Jacopo Vignali and reached his highest development by about 1640. His strongest paintings are in portraiture, a field in which his proficiency remained at a high level throughout his career. But by preference he painted religious subjects of ecstatic, intimate feeling, the figures modeled in a soft, Correggesque chiaroscuro.

K1738: Figure 155

ST. PAUL THE HERMIT FED BY THE RAVEN. Hartford, Conn., Trinity College, Study Collection, since 1961.¹ Canvas. $28\frac{5}{8} \times 21\frac{1}{2}$ in. (72.7×54.6 cm.). Fair condition; few restorations in sky.

Among the pictures which the seventeenth-century art historian Baldinucci describes as having been painted by Dolci before 1648 is one reasonably identified² as K1738: a beautiful, most carefully executed, and marvelously lifelike representation of St. Paul the Hermit in a garment woven of palm leaves.³ Baldinucci says it was painted for Piero di Amerigo Strozzi; but the Medici coat of arms on the frame is taken to indicate that Strozzi may have presented the painting to a member of the Medici family.⁴

Provenance: Piero di Amerigo Strozzi, Florence. Possibly Medici Family, Florence. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) J. C. E. Taylor, in *Cesare Barbieri Courier*, vol. IV, 1961, p. 21, as Dolci. (2) By W. E. Suida, in ms. opinion. K1738 is attributed to Dolci by R. Longhi, in ms. opinion. (3) F. Baldinucci, *Notizie dei professori del disegno*, vol. V, 1702, p. 343, of 1847 ed.: 'Quivi poi dipinse per Piero di Amerigo Strozzi, con non più veduta diligenza, il bel quadro del san Paolo, primo eremita, vestito di una vesta tessuta di palma, condotta con tanto amore e con tal simiglianza del vero, che fu cosa di maraviglia.' (4) Suida, in ms. opinion.

CARLO DOLCI

K1637: Figure 156

THE VISION OF ST. LOUIS OF TOULOUSE. New Orleans, La., Isaac Delgado Museum of Art (61.84), since 1953.¹ Wood. 21 $\frac{3}{4}$ × 14 $\frac{1}{4}$ in. (55.3 × 36.2 cm.). Good condition.

This is easily recognized as a study for the altarpiece which a contemporary² describes as having been commissioned in 1675 by Canon Bocchineri for his family chapel in the Church of San Francesco, Prato. Having been deposited in the Uffizi, the altarpiece was transferred to the Pitti Gallery in 1928.³ On the back of the study, K1637, is an inscription recording the payments for the altarpiece: '1676 à 17 novembre prima partita scudi cento. 1678 à 10 di novembre seconda altri cento. 1679 à 15 di novembre, terza partita scudi cinquanta. 1681 quarta 11 novembre altri cinquanta.'⁴ The length of time covered by the four installments of payment, from November 1676 to November 1681, verifies a contemporary report of Dolci's slow, deliberate work on this large altarpiece.⁵ The inscription would also imply that K1637, the study for the altarpiece, must date between October 1675, when the commission was given, and November 1676, when the first payment for the altarpiece was received. Differences of composition between the study and the altarpiece are minor: in the altarpiece the right hand of St. Louis is raised and the group of figures above is arranged a little more compactly than in the study. More notable are the changes in expression, which is everywhere more intense, less conventional in the study. This vision of St. Louis of Anjou, Bishop of Toulouse, is little known in the iconography of the saint; equally rare seems to be the representation of the Beata Solomea, who accompanies the Virgin and Child in St. Louis' heavenly vision.⁶

Provenance: Private Collection, New York (attributed to Maratta). Sixtina, New York. Kress acquisition, 1949.

References: (1) Catalogue by W. E. Suida, 1953, p. 54, and by P. Wescher, 1966, p. 56, as Carlo Dolci. (2) F. Baldinucci (died 696), *Notizie dei professori del disegno*, vol. V, 1702, pp. 355 f. of 1847 ed. (3) Catalogue by A. J. Rusconi,

La R. Galleria Pitti in Firenze, 1937, p. 110. (4) In the Kress Foundation archives is Dr. Suida's copy of this inscription. Such inscriptions as this one, recording payments to the artist, occur on the backs of at least two other paintings by Dolci: *David with the Head of Goliath* and *Herodias*, sold from the San Donato Collection, Florence, in 1870, nos. 148 and 149 of the sale catalogue. (5) Baldinucci (*loc. cit.* in note 2, above) says that the altarpiece (for which K1637 was a study) was still unfinished, in the artist's studio, when Dolci died, in 1686. Luca Giordano, when he and Dolci met in the 1680's, praised Dolci for the beauty of his work but marveled that, with his slow execution, he could make a living (see A. T. Lurie, in *Bulletin of the Cleveland Museum of Art*, 1968, p. 229 n. 15). (6) Baldinucci's description of the altarpiece (cited in note 2, above) identifies the holy woman as the Beata Solomea.

BERNARDO STROZZI

Genoese School. Born 1581; died 1644. His first master was a Siennese painter, Pietro Sorri, who was briefly active in Genoa. But Strozzi was more strongly influenced by Barocci, the Milanese Procaccini and Cerano, by the Flemings, especially Rubens and van Dyck, and eventually by the Venetians, whom he in turn influenced during his long sojourn in Venice (1630-44). Through his various religious affiliations Strozzi came to be called 'Il Capuccino' and 'Il Prete Genovese.'

K1640: Figure 157

ST. CATHERINE OF ALEXANDRIA. Columbia, S.C., Columbia Museum of Art (54-402/19), since 1954.¹ Canvas. 58 $\frac{7}{8}$ × 38 $\frac{7}{8}$ in. (149.6 × 98.1 cm.). Good condition; some restoration in right background.

This is thought to be one of the earliest of Strozzi's many paintings of St. Catherine and similarly represented female saints. The date is presumably between 1615 and 1620,² when the influence of Barocci's sweetness and clear coloring was strong but was being modified by the contrasts of light and shade characteristic of such Milanese painters as Cerano. Among the closely related examples by Strozzi are a *St. Dorothea* in a New York private collection³ and a *St. Catherine of Alexandria* in the Wadsworth Atheneum, Hartford.⁴ K1640 was at one time thought to represent St. Ursula;⁵ removal of repaint revealed part of St. Catherine's wheel of martyrdom on the ground at the left. A smaller painting of very similar composition was entitled *St. Cecilia* when shown, as no. 40, in the 1947 exhibition cited in *Provenance*.⁶

Provenance: Private Collection, Genoa - exhibited: 'Pittura del Seicento e Settecento in Liguria,' Palazzo

Reale, Genoa, June 21–Sept. 30, 1947, no. 47 of catalogue by A. Morassi, as *St. Ursula* by Strozzi, c. 1620.⁷ *Ars Antiqua*, New York. Kress acquisition, 1949 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53;⁸ after entering the Columbia Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 89 of catalogue, as Strozzi; 'Bernardo Strozzi,' University of New York, Binghamton, N.Y., Oct. 8–Nov. 5, 1967, no. 4 of catalogue by M. Milkovich, as Strozzi, c. 1615/20.

References: (1) Catalogue by W. E. Suida, 1954, p. 47, and by A. Contini Bonacossi, 1962, pp. 122 f., as Strozzi, c. 1620. (2) This is the dating regularly suggested in the literature on the picture (see catalogue entries cited under *Provenance*; also L. Mortari, *Bernardo Strozzi*, 1966, pp. 25 and 100). See also A. Matteucci, in *Arte Veneta*, vol. xxii, 1968, p. 264. (3) Formerly Morandotti Collection, Rome; reproduced by Mortari, fig. 98 of *op. cit.* in note 2, above. (4) Reproduced, *ibid.*, fig. III. (5) See Morassi, under *Provenance*. (6) Not reproduced in the catalogue but reported by A. Contini Bonacossi (in notation) to be very similar in composition to K1640. (7) This exhibition took place before the wheel, identifying the saint as Catherine, had been revealed by the cleaning of K1640. (8) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, pp. 16, 18, as Strozzi.

BERNARDO STROZZI

K1416: Figure 158

BISHOP ALVISE GRIMANI. Washington, D.C., National Gallery of Art (1403), since 1951.¹ Canvas. 57 $\frac{3}{4}$ × 37 $\frac{3}{8}$ in. (146.7 × 95.1 cm.). Good condition.

Accepted as an example of Strozzi's highest achievement in portraiture,² K1416 gives a good idea of the impression van Dyck had made on the artist. The formality of composition and pose which distinguish the Flemish master's grand portraits found favor with Strozzi and, presumably, with his patrons also. But in the head, and even in the hands, Strozzi here gives a more penetrating characterization of his sitter than would have been sought by van Dyck. Nearer van Dyck in the matter of character study is the *Portrait of a Bishop* in the Galleria Durazzo Giustiniani, Genoa, which is believed to belong to Strozzi's Genoese period, between 1620 and 1630.³ The date of K1416 and also the identification of the sitter have been reasonably deduced from an inscription on what appears to have been a copy of K1416. This inscription is reported to read: [ALO]ISIVS GRIMANVS [EPI]SCOPVS BERGOMI.⁴ This Alvise Grimani (died 1656), after holding various high positions in Venice, was made Bishop of Bergamo in January 1633.⁵ It is presumed, therefore, that Strozzi, who had come to Venice in 1630, painted K1416 at the time

Grimani received the appointment to the bishopric. Strozzi painted the portrait of another member of the Grimani family, the monumental full-length of the Procuratore Grimani, in the Palazzo Barbaro Curtis, Venice,⁶ probably a little later in date than K1416.

Provenance: Stefano Bardini, Florence (Bardini sale, Christie's, London, May 30, 1902, no. 603, as *Portrait of a Cardinal* by van Dyck, 78 × 53 in.;⁷ apparently bought in). Bardini sale, American Art Galleries, New York, Apr. 23–27, 1918, no. 465, as *Portrait of a Spanish Archbishop*, Italian School, seventeenth century. Silberman's, New York. Kress acquisition, 1946.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 142 (catalogue by W. E. Suida), as *Bishop Alvise Grimani*, by Strozzi, c. 1633. (2) See, e.g., A. M. Matteucci, in *Arte Veneta*, vol. ix, 1955, pp. 151 f.; and L. Mortari, in *Bollettino d'Arte*, vol. xl, 1955, p. 322, and *Bernardo Strozzi*, 1966, pp. 66, 125, and 193. (3) This portrait is reproduced by Mortari, fig. 237 of 1966 monograph cited in note 2, above. (4) This discovery was made by Suida (*loc. cit.* in note 1, above), who knew the copy of K1416 only in a photograph, from which he quoted the inscription. No further information regarding the matter is to be found in the Suida files at the Kress Foundation and I have not been able to find a copy of the photograph. Dr. Suida's report in the catalogue cited in note 1, above, has been misunderstood by Matteucci and Mortari cited in note 2, above; they state that the inscription is on K1416. (5) Suida (*loc. cit.* in note 1, above) cites Dr. Achille Locatelli Milesi of Bergamo as source of this biographical data. (6) Reproduced by Mortari, fig. 429 of 1966 monograph cited in note 2, above. (7) These measurements include the frame.

BERNARDO STROZZI

K1968: Figure 159

VILLAGE MUSICIANS. Ruined by fire, December 26, 1956. Canvas. 41 $\frac{3}{8}$ × 61 $\frac{1}{2}$ in. (105.1 × 156.2 cm.).

This was one of several pictures of three-quarter-length groups of pipers painted by Strozzi, some of them datable stylistically in his Genoese period, shortly before 1630; some in his Venetian period, shortly after 1630. An example in the Basevi Collection, Genoa,¹ its composition considerably different from that of K1968, is definitely of the Genoese period, in a style more genrelike than that of K1968, which seems plausibly referred to the Venetian period.² Before it was burned K1968 may have been the finest of a number of almost exact repetitions. Among these an autograph example is in the Detroit Institute of Arts,³ while what seem to be less satisfactory replicas are

in the Museum of Fine Arts, Tallinn,⁴ the Accademia degli Agiati, Rovereto,⁵ and the Schönborn Collection, Pommersfelden.⁶ It has been noted that Jordaens' *Serenade*, formerly in the Leblon Collection, Antwerp, may presuppose this Flemish painter's acquaintance with K1968 or one of its versions.⁷

Provenance: F. Kleinberger's, New York. Kress acquisition, 1953 – exhibited: M. H. De Young Memorial Museum, San Francisco, Calif., 1955–56.⁸

References: (1) Reproduced by L. Mortari, *Bernardo Strozzi*, 1966, fig. 154. (2) It is thus dated by Mortari, p. 173 of *op. cit.* in note 1, above. (3) Reproduced by R. L. Manning in catalogue of the exhibition 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., 1965, p. 174. (4) Reproduced by Mortari, fig. 149 of *op. cit.* in note 1, above. (5) Reproduced, *ibid.*, fig. 155. (6) Reproduced, *ibid.*, fig. 153. (7) Suida, *loc. cit.* in note 8, below. Jordaens' painting is reproduced by M. Rooses, *Jacob Jordaens*, English ed., 1908, p. 89. (8) Catalogue by W. E. Suida, 1955, p. 58, as Strozzi, c. 1630.

BERNARDO STROZZI

K1532: Figure 160

HAGAR AND THE ANGEL. Seattle, Wash., Seattle Art Museum (It 37/St 888.1), since 1952.¹ Canvas. 48½ × 37 in. (124.2 × 94 cm.). Fair condition.

Regularly accepted as an example of Strozzi's mature style, K1532 probably dates from the artist's early years in Venice, not long after 1630.² A painting of *Judith with the Head of Holofernes*, in the Berlin Museum, has been cited as probable pendant of K1532.³ The Berlin picture (124 × 94 cm.) corresponds in size to K1532; but its conception is somewhat different: its forms are broad and stately, its movement slow and deliberate. What would seem to be a variant of K1532, but extended into a square format, was published in 1922 as in the Dresden Museum.⁴ The subject of K1532 is taken from Genesis 21:14–19.

Provenance: Art market, Rome (1914). Platky, Leipzig (1919). Frederick Mont's, New York. Kress acquisition, 1948 – exhibited, after entering the Seattle Art Museum: 'Hebrew Bible in Christian, Jewish, and Muslim Art,' Jewish Museum, New York, Feb. 18–Mar. 24, 1963, no. 33, as Strozzi; 'Bernardo Strozzi,' University of New York, Binghamton, N.Y., Oct. 8–Nov. 5, 1967, no. 27 of catalogue by M. Milkovich, as Strozzi.

References: (1) Catalogue by W. E. Suida, 1952, p. 20, and 1954, p. 62, as Strozzi. (2) K1532 has been discussed in Strozzi's oeuvre by E. Plietzsch (in *Ämtliche Berichte aus*

den Königlichen Kunstsammlungen, vol. xxxvii, 1915, p. 10), H. Voss (in *Zeitschrift für Bildende Kunst*, vol. xxx, 1919, p. 28), G. Fiocco (in Thieme-Becker, *Allgemeines Lexikon*, vol. xxxii, 1938, p. 208), A. M. Matteucci (*Bernardo Strozzi*, 1966, pl. iv, and in *Arte Veneta*, vol. xxii, 1968, pp. 264 f., here called *The Annunciation*), L. Mortari (*Bernardo Strozzi*, 1966, pp. 92, 175). See also *Provenance* and note 1, above. (3) The suggestion, tentatively accepted by critics who have discussed K1532, was first made by Plietzsch (p. 9 of *op. cit.* in note 2, above), partly on the basis of the report that the Berlin picture, as well as K1532, was acquired from the art market in Rome in 1914. Mortari (p. 92 of *op. cit.* in note 2, above) notes that, although the Berlin catalogue states that the *Judith* was bought in Rome, G. Fiocco (*Bernardo Strozzi*, 1921, p. 15) says it was bought from a dealer in Genoa. (4) O. Grosso, in *Rassegna d'Arte*, vol. ix, 1922, p. 160. Later critics, referring to Grosso's reproduction, have assumed that his caption is incorrect, that the picture he reproduced was actually K1532. Dr. A. Walther (in letter of July 25, 1969, from the Staatliche Kunstsammlungen, Dresden) kindly informs me that no such picture has been in the Dresden Museum.

BERNARDO STROZZI

K1693: Figure 162

ST. LAWRENCE GIVING THE TREASURES OF THE CHURCH TO THE POOR. Portland, Ore., Portland Art Museum (61.58), since 1961. Canvas. 38½ × 52½ in. (97.8 × 133.7 cm.). Very good condition; cleaned 1950.

The Archdeacon (later, Saint) Lawrence's distribution, at the behest of Sixtus II, of the church treasures to the poor was one of the subjects most frequently represented by Strozzi; at least six versions by him are known. Among these K1693 has been reasonably classed as next to the latest, dating in his Venetian period, probably about 1635/40.¹ Most of the other versions, like K1693, are horizontal compositions of three-quarter-length figures;² what is believed to be the latest version (in the Church of San Niccolò dei Tolentini, Venice) is a vertical composition, with full-length figures.³

Strozzi's frequent repetition of the St. Lawrence subject may have been strongly motivated by his delight in representing metal objects. How much attention he may have given to furnishing designs for metalwork is unknown; but one example of such activity has lately been published:⁴ in the Ashmolean Museum, at Oxford, is his painted design for an elaborately decorated basin; and in a private collection in Italy is a large silver basin for which that design served.⁵ With a basin a ewer is normally associated and it is plausibly presumed that the ewer shown prominently in several of Strozzi's paintings, including K1693 (at extreme left),⁶ may give a fair idea

of the one which he designed to go with the now identified silver basin. Two repetitions of K1693 are known, one, belonging to the Marchesa Gropallo de Ferrari, Sarzana;⁷ the other in the M. H. Drey Collection, London.⁸

Provenance: Sir C. R. Bouchier Wrey, Tawstock Court, near Barnstaple, North Devon (sold Christie's, London, Nov. 18, 1949, no. 44, as Strozzi; bought by Dent). David M. Koetser's, New York. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951;⁹ Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12–Aug. 3, 1952, unnumbered p. of catalogue, as Strozzi; 'La Pittura del Seicento a Venezia,' Ca' Pesaro, Venice, June 27–Oct. 25, 1959, no. 75 of catalogue by P. Zampetti, as one of Strozzi's highest achievements; after entering the Portland Art Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 90, as Strozzi; 'Genoese Masters,' Dayton Art Institute, Dayton, Ohio, Oct. 19–Dec. 2, 1962, John and Mable Ringling Museum of Art, Sarasota, Fla., Jan. 5–Feb. 17, 1963, and Wadsworth Atheneum, Hartford, Conn., Mar. 19–May 5, 1963, no. 57 of catalogue by R. and B. S. Manning, as Strozzi; 'Bernardo Strozzi,' University of New York, Binghamton, N.Y., Oct. 8–Nov. 5, 1967, no. 29 of catalogue by M. Milkovich, as Strozzi.

References: (1) K1693 has been attributed to Strozzi by Suida (*loc. cit.* in note 9, below), L. Mortari (in *Bollettino d'Arte*, vol. XL, 1955, p. 324; *Bernardo Strozzi*, 1966, pp. 162 f.), C. Donzelli and G. M. Pilo (*I Pittori del seicento veneto*, 1967, p. 387), and critics cited in *Provenance*. (2) The six principal versions are listed by Mortari (p. 327 n. 43, of first *op. cit.*, in note 1, above; they are catalogued in her 1966 monograph). (3) Reproduced by Mortari, fig. 415 of 1966 monograph cited in note 1, above. (4) H. Macandrew, in *Burlington Magazine*, vol. CXIII, 1971, pp. 4 ff. (5) *Ibid.*, figs. 1 ff. for reproductions of design and silver basin. (6) *Ibid.*, figs. 10 ff. (7) Reproduced by Mortari, fig. 261 of 1966 monograph cited in note 1, above. (8) *Ibid.*, fig. 304. (9) *Paintings and Sculpture from the Kress Collection*, 1951, p. 140 (catalogue by W. E. Suida), as Strozzi, late Venetian period.

BERNARDO STROZZI

K1879: Figure 161

BERENICE. El Paso, Tex., El Paso Museum of Art (1961–6/34), since 1961.¹ Canvas. 38½ × 30½ in. (96.9 × 76.5 cm.). Good condition except for few restorations along bottom; cleaned 1953.

Among the several versions of this subject by Strozzi K1879 is perhaps the latest,² dating probably well into his Venetian

period, toward 1640. It is distinguished from his early versions, most of which seem to date around 1615,³ by its more lively movement, richer composition, and more brilliant technique. The central part of the composition of K1879 is repeated in a painting now in the Museo Civico, Vicenza, which may be a replica of K1879 but is more likely a copy by a follower of Strozzi.⁴ The story of Berenice is related in a poem by Catullus.⁵

Provenance: Duc de Treviso, Paris. Private Collection, South France. Julius H. Weitzner's, New York (1950). Kress acquisition, 1952.

References: (1) Catalogue by F. R. Shapley, 1961, no. 34, as Strozzi. (2) See L. Mortari, *Bernardo Strozzi*, 1966, pp. 28, 31, 104. A version which may have been painted shortly after K1879 is in the Los Angeles County Museum of Art (Mortari, *ibid.*, pp. 28, 31, 144, fig. 173; catalogue by M. Milkovich of the exhibition 'Bernardo Strozzi,' University of New York, Binghamton, N.Y., 1967, p. 62). (3) Some of the early versions are reproduced by Mortari, figs. 164 (Castello Sforzesco, Milan), 165 (Staatsgalerie, Stuttgart), and 168 (Pinacoteca, Bologna) of *op. cit.* in note 2, above. (4) See Mortari, p. 188 and fig. 369 of *op. cit.* in note 2, above. (5) Catullus' poem lxvi, Loeb ed., pp. 129 ff. For her husband's safe return Berenice, wife of Ptolemy III, makes an offering of a lock of her hair, which, like Ariadne's crown, is set in the heavens as a constellation.

GIOVANNI ANDREA DE FERRARI

Genoese School. Born 1598; died 1669. His principal master was Strozzi but he was also influenced by Rubens, van Dyck, and Velázquez, whose sojourns in Genoa were revolutionary for artists there. Reportedly the most important of de Ferrari's pupils was Castiglione.

K1530: Figure 163

JOSEPH'S COAT BROUGHT TO JACOB. El Paso, Tex., El Paso Museum of Art (1961–6/35), since 1961.¹ Canvas. 45 × 52 in. (114.3 × 132.1 cm.). Good condition.

Echoes of Strozzi's technique, together with a suggestion of van Dyck's elegance in the figure types, have led to the classification of K1530 among the considerable number of paintings from the story of Joseph which are attributed to de Ferrari.² Only slightly less closely related to the style of K1530 are paintings by Gioachino Asserto.³ The particular episode shown here (from Genesis 37: 31–33) appears in another version, with full-length figures, in a larger canvas by de Ferrari in the Corsini Gallery, Rome.⁴ Simpler in composition and less elegant in figure types than paintings which fall within the definitely documented period of the artist's career (before 1635),⁵ K1530 may have been painted about 1640.

Provenance: Julius Weitzner's, New York. Kress acquisition, 1948.

References: (1) Catalogue by F. R. Shapley, 1961, no. 35, as de Ferrari. (2) The attribution to de Ferrari was first suggested by M. Modestini (verbally). (3) See G. V. Castelnovi, in *Emporium*, vol. cxx, July 1954, pp. 17 ff. (4) Reproduced in the catalogue of the exhibition 'Pittori Genovesi del Seicento e del Settecento,' Genoa, 1938, pl. 35. (5) See A. M. Goffredo, in *Commentari*, vol. vii, 1956, pp. 147 ff.

GIOVANNI BENEDETTO CASTIGLIONE

Giovanni Benedetto Castiglione, called Il Grechetto. Genoese School. Born 1606(?); died 1663.¹ His early teachers are said to have been Giovanni Andrea de Ferrari and Sinibaldo Scorza; but he was influenced also by other contemporary Italians and by van Dyck, Rubens, and the animal painter Jan Roos. In Rome in the 1630's he learned from Poussin's art and in Mantua from that of Fetti, who preceded him as court painter there. Castiglione was a prolific artist, as draftsman and etcher as well as painter.

KI775A: Figure 164

THE VOYAGE OF JACOB. Lincoln, Nebr., University of Nebraska, Study Collection (U-363-K), since 1962. Canvas. 16½ × 27¾ in. (41.3 × 70.5 cm.).

For the commentary, etc., see KI775B, below.

KI775B: Figure 166

CHRIST CLEANSING THE TEMPLE. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.12), since 1961.² Canvas. 16½ × 28 in. (41.3 × 71.2 cm.). Both in good condition except for slight restoration.

These two paintings, with their crowded compositions, in which heaps of still life encumber the passage of people and animals in the foreground, and much smaller figures are seen in the distance, are reasonably typical of Castiglione's early Genoese period,³ before 1634. Their precise, engraverlike technique and yet sparkling play of light and shade suggest comparison with such a picture as Castiglione's early *Caravan* in the Museum at Rouen,⁴ where there are also very close parallels for some of the figures of men and animals in KI775A and KI775B. The cows, goat, and part of the heap of still-life objects in KI775B are found again in Castiglione's *Pastorale* of this

same early period in the Manning Collection, New York.⁵ However, similar compositions, with little variation of technique, appear in Castiglione's later periods, and KI775A and KI775B have been cited as typical of his Mantuan period, in the 1650's.⁶

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) For documentary data see A. Percy, in *Burlington Magazine*, vol. cix, 1967, pp. 672 ff., and C. Dempsey, in *Burlington Magazine*, vol. cxiv, 1972, pp. 117 f. (2) C. N. Schmalz, in *Walker Art Museum Bulletin*, vol. 1, no. 1, 1961, pp. 7 f. (3) KI775A and B are attributed to Castiglione by R. Longhi (in ms. opinion). (4) A. F. Blunt (*The Drawings of G. B. Castiglione . . . at Windsor Castle*, 1954, p. 5 n. 1, fig. 1) dates the Rouen painting in the period before Castiglione left Genoa. (5) See R. and B. Manning in catalogue of 'Art in Italy, 1600-1700,' Detroit, Institute of Arts, 1965, p. 152 (reproduced). (6) See Percy, in catalogue of exhibition 'Giovanni Benedetto Castiglione,' Philadelphia Museum of Art, Philadelphia, Pa., Sept. 17-Nov. 28, 1971, pp. 40, 57 n. 121 and n. 122.

GIOVANNI BENEDETTO CASTIGLIONE

KI933: Figure 167

ALLEGORY. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61-69), since 1961. Canvas. 39 × 57 in. (99.1 × 144.8 cm.).¹

Inscribed on the pedestal beneath the large urn in the middle: VANITAS; at bottom right: BENED[ictus] CASTILI[ones] 16[?]. Fair condition; sky abraded and some restoration in figures at right.

This is believed to have been painted about 1650, in the artist's early Mantuan period,² when his technique and coloring were influenced by Fetti and Lys and when his tendency toward the Baroque was strengthened by the example of Bernini and Rubens. The composition, especially the scene at the left, where devotees dance round a term of Pan, recalls Castiglione's contact with the work of Poussin. The inscription on the pedestal beneath the large urn in the middle of the painting, together with the clutter of emblems of man's earthly glory, interprets the subject of the painting as an allegory of vanity. A smaller painted version of the central figure is in the Musée Magnin, Dijon; and a drawing of the group of this figure and the musicians (a bust of Pan is substituted for the large urn) is at Windsor Castle.³

Provenance: Jean-Baptiste Boyer, Marquis d'Aguilles (died 1709, three years after Coelemans had engraved the painting for Boyer⁴), Aix-en-Provence. Second Viscount

Palmerston (1773). Third Viscount Palmerston (1802). First Lord Mount Temple (1869). Hon. Evelyn Ashley (1888). Second Lord Mount Temple. Countess Mountbatten of Burma – exhibited: 'Works of Holbein and Other Masters of the 16th and 17th Centuries,' Royal Academy, London, 1950–51, no. 367, as Castiglione. Julius Weitzner's, New York. Kress acquisition, 1952 – exhibited: National Gallery of Art, Washington, D.C., 1957–59, as Castiglione; after entering the William Rockhill Nelson Gallery of Art: 'Genoese Masters,' Dayton Art Institute, Dayton, Ohio, Oct. 19–Dec. 2, 1962, Ringling Museum of Art, Sarasota, Fla., Jan. 5–Feb. 17, 1963, and Wadsworth Atheneum, Hartford, Conn., Mar. 19–May 5, 1963, no. 21 of catalogue, as Castiglione.

References: (1) Comparison with the faithful engraving by Coelemans (1706), cited under *Provenance*, indicates that K1933 has lost about 2 inches at the left edge. (2) A. F. Blunt, *The Drawings of G. B. Castiglione . . . at Windsor Castle*, 1954, pp. 15, 36. (3) Reproduced by Blunt, fig. 17 of *op. cit.* in note 2, above. (4) *Recueil d'estampes, d'après les Tableaux . . . qui composoient le cabinet de M. Boyer d'Aguilles*, [1744 ?], no. XXXII, where, on p. 5, the composition of the engraving is described and the engraving is said to be labeled at the bottom: *Omnia vanitas. Tout n'est que vanité*. However, the example of the *Recueil . . .* in the Public Library, Cincinnati, shows the label at the bottom of this engraving as reading: *OMNIA VANITAS. I. Benedet Castiglioni pinxit. Coelemans sculpsit 1706*.

FRANCESCO CASTIGLIONE

Genoese School. Born c. 1641; died 1716. He is said to have been a pupil of his father, Giovanni Benedetto. He was active as early as 1662, and he continued in the service of the court at Mantua after the death of his father. On the basis of two signed paintings, now known only in reproduction, an oeuvre for Francesco is being proposed.¹

Attributed to FRANCESCO CASTIGLIONE

K1705: Figure 165

THE SACRIFICE OF NOAH. El Paso, Tex., El Paso Museum of Art (1961–6/36) since 1961.² Canvas. 38½ × 48½ in. (97.8 × 122.6 cm.). Fair condition; abraded in background and in figure of God the Father.

Formerly attributed to Giovanni Benedetto Castiglione,³ K1705 is found to exhibit peculiarities of Francesco's version of his father's style: shortened figures, larger heads, and exaggerated expressions.⁴ The contrast with his father's

style may be appreciated by comparing the figures in K1705 with those in K1933 (Fig. 167), or, even more strikingly, by comparing K1705 with Giovanni Benedetto's *Sacrifice of Noah* dated 1659, in a private collection in Genoa.⁵ Finally, it may be noted that the general composition of K1705 and especially the two half-nude figures in the foreground were likely derived from Poussin, through Giovanni Benedetto Castiglione. A close model for one of the two figures in question is to be seen in Poussin's *Crossing of the Red Sea*,⁶ and both of them, as well as the general scheme for the whole composition, are reflected in imitations of a *Sacrifice of Noah* by Poussin which is apparently now lost.⁷

Provenance: Rubinacci, Genoa.⁸ Armando Sabatello, Rome. *Ars Antiqua*, New York (1945). Kress acquisition, 1950.

References: (1) A. Percy (in catalogue of exhibition 'Giovanni Benedetto Castiglione,' Philadelphia Museum of Art, Philadelphia, Pa., Sept. 17–Nov. 28, 1971, pp. 44 ff.) undertakes an analysis of Francesco's style and attributes several paintings and drawings to him on the basis of two signed paintings, reproduced in her figs. 36, 37: the *Nurture of Cyrus* and *Abraham and Melchizedek*, both formerly in the Balbi di Piovera Collection, Genoa. (2) Catalogue by F. R. Shapley, 1961, no. 36, as Giovanni Benedetto Castiglione. (3) K1705 has been attributed to Giovanni Benedetto's mature period by R. Longhi (in ms. opinion); see also note 2, above. (4) Peculiarities of Francesco's style noted by Percy (*loc. cit.* in note 1, above), who tentatively attributes K1705 to Francesco. (5) Reproduced *ibid.*, fig. 31. Closer in composition to this than K1705 is another *Sacrifice of Noah*, which Percy (pp. 42, 59 n. 143) thinks is likely by Francesco Castiglione; this is in the Istituto Pietro Torriglia, Chiavari (reproduced by A. Podestà, in *Emporium*, vol. CXXXIX, 1964, p. 117, fig. 7, as Giovanni Benedetto). (6) Detail reproduced by A. Blunt, in *Journal of Warburg and Courtauld Institutes*, vol. III, 1939/40, pl. 29d. (7) See Blunt (in *Burlington Magazine*, vol. CIV, 1962, pp. 486 ff.) for a study of Poussin falsifications; cf. especially his figs. 14 and 17 for the kneeling men. A drawing at Windsor Castle (no. 3952) classified by Blunt (*The Drawings of G. B. Castiglione . . . at Windsor Castle*, 1954, p. 39, pl. 39) as Giovanni Benedetto Castiglione based on a lost composition by Poussin, shows most of the figures in the *Sacrifice of Noah* much as they appear in K1705, but more compactly grouped. (8) At one time here, according to Percy, p. 60 n. 164 of *op. cit.* in note 1, above.

ANTONIO MARIA VASSALLO

Genoese School. Active mid-seventeenth century. He was a pupil of the Fleming Vincent Molò in Genoa and was

influenced by other Flemish artists working there and by Castiglione, to whom his paintings were long attributed. The only known dated work by Vassallo is a religious painting, of 1648, presumably early in his career, before the development of his strongly Flemish interest in naturalistic representation. The latter, dominant, phase of his style was first identified some fifty years ago in two mythological paintings in the Hermitage Museum, on which Vassallo's signature is partly decipherable.¹ With many paintings now returned to his credit, he proves to have been not only a careful painter of animals and still life but also a scholarly and sensitive interpreter of mythological subjects.

K1635: Figure 170

THE LARDER. Washington, D.C., National Gallery of Art (1643), since 1957. Canvas. 90 $\frac{1}{4}$ × 64 $\frac{1}{4}$ in. (229.2 × 163.2 cm.). Fair condition.

Formerly attributed to Castiglione, to Velázquez, to Murillo, and to an eighteenth-century Neapolitan painter,² K1635 was not correctly recognized as by Vassallo until as late as 1948,³ although the style of still-life and animal painting in this picture and even some of its details had been identified as Vassallo's in other paintings twenty-five years earlier.⁴ The hen, for example, at bottom left in K1635, is repeated in one of the signed Leningrad paintings,⁵ and in smaller paintings published at the same time.⁶ As more and more pictures are recognized as Vassallo's, certain recurring details – the peacock, the pots and pans, the ram, for example, and the ubiquitous hen – become almost a signature. The hen and the peacock appear in one of his most recently noted important mythological pictures, a *Circe* which was in the Galerie Sanct Lucas, Vienna, in 1961.⁷ Like K1635, this *Circe* exhibits an enthusiastic appreciation of details of nature and still life, over which a bright light falls from the front, while, again as in K1635, at the back of the scene an opening admits a soft glow, which lends a poetic note to the whole picture. The distant window is especially significant in K1635: beyond the profusion and clutter of the larder, a woman stands at the window looking out, the soft light falling over her shoulder and flooding the bare floor in the middle distance. This detail may, more than anything else, explain the recurrent attribution of K1635 to Velázquez; it marks a spiritual kinship also with such a Northern artist as Vermeer. K1635 was probably painted considerably later than the one dated picture (of 1648), in the Church of San Gerolamo, Sturla.

Provenance: Cardinal Joseph Fesch, Rome (sold, Palazzo Ricci, Rome, Mar. 17–18, 1845, no. 1009, as Castiglione). Reginald Cholmondeley, Conover Hall – exhibited:

Wrexham, 1876, no. 2, as Velázquez; Royal Academy, London, 1879, no. 162, as Velázquez. Conover Hall sale (Christie's, London, Mar. 6, 1897, no. 66, as Velázquez; bought by the following). Cook Collection, Richmond, Surrey (anonymous catalogue, 1903, no. 29, as ascribed to Velázquez; catalogue by M. W. Brockwell, vol. III, 1915, no. 504, as Spanish School, and abridged catalogue, 1932, no. 504, as Castiglione) – exhibited: 'Spanish Painters,' Guildhall, London, 1901, no. 133, as Velázquez; 'Spanish Old Masters,' Grafton Galleries, London, 1913–14, no. 6, as seventeenth-century Spanish School. Contini Bonacossi, Florence. Kress acquisition, 1949.

References: (1) See O. Grosso, in *Dedalo*, vol. III, 1923, pp. 502 ff. (2) K1635 was attributed to Castiglione in the Cardinal Fesch sale catalogue (*loc. cit.* under *Provenance*) and again by T. Bodkin (in *Burlington Magazine*, vol. XLVIII, 1926, p. 264) and M. W. Brockwell (in catalogue of 1932 cited under *Provenance*); to Velázquez by C. B. Curtis (*Velázquez and Murillo*, 1883, p. 36, tentatively), J. C. Robinson (in *Burlington Magazine*, vol. X, 1906, p. 178), and in exhibitions cited under *Provenance*; tentatively to Murillo by T. Botenius (in *Burlington Magazine*, vol. XXIV, 1913, p. 74); tentatively to the Spanish School by M. W. Brockwell (in catalogue of 1915 cited under *Provenance*); and tentatively to the eighteenth-century Neapolitan Mariano Nani by A. L. Mayer (in *Monatschrift für Kunstwissenschaft*, vol. VIII, 1915, p. 126). (3) By R. Longhi, in ms. opinion, 1948, and in *Paragone*, no. 1, 1950, p. 39. This attribution has been accepted in subsequent literature: see C. Sterling, *La Natura morte*, 1952, p. 56; G. De Logu, *Natura morta italiana*, 1962, p. 48; and A. Ottani, in catalogue of the exhibition 'La Natura Morta Italiana,' Naples, 1964, p. 108 (K1635 was not shown in this exhibition). (4) Grosso, *op. cit.* in note 1, above. (5) See Grosso, pp. 510 f. of *loc. cit.* in note 1, above, for reproductions of the Leningrad pictures. (6) *Ibid.*, pp. 512 and 514. (7) Reproduced in *Emporium*, vol. CXXXIV, 1961, p. 129.

GIOVANNI BATTISTA GAULLI

Giovanni Battista Gaulli, called Il Baciccio or Il Baciccio. Genoese-Roman School. Born 1639; died 1709. He is said to have copied frescoes by Perino del Vaga in Genoa before he left, some time in the 1650's, for Rome. There he was profoundly influenced by Bernini, as is most noticeable in the Baroque movement of his figures and in the sculptural folds of their drapery. He learned much also from Pietro da Cortona. The bright coloring of his middle period becomes more subdued in his late work, as the movement tends in his late period toward the calmer, graceful style of the proto-Rococo. Gaulli's most famous work is the frescoed ceiling of the Church of the Gesù in Rome.

KI774A: Figure 168
THE SACRIFICE OF ISAAC

KI774B: Figure 169
THE THANKSGIVING OF NOAH

Atlanta, Ga., High Museum of Art (58.31, 58.30), since 1958.¹ Canvas. KI774A, $63\frac{1}{2} \times 51\frac{5}{8}$ in. (161.3 \times 131.2 cm.); KI774B, $64\frac{1}{2} \times 52\frac{1}{4}$ in. (163.8 \times 132.7 cm.). Both in good condition except for few restorations in garment of angel in KI774A and in sky and along bottom edge of KI774B.

There is no problem in attributing these two paintings to Gaulli, whose proto-Rococo style of the late 1680's they clearly exemplify:² the colors are clearer and blonder than in his earlier work and the gestures are less swift and emphatic; yet the drapery keeps the elaborate arrangement and sculptural effect of Bernini's Baroque style. The figure (type and pose) of Noah in KI774B serves for the Zacharias in Gaulli's *Birth of John the Baptist* in Santa Maria in Campitelli, Rome; and some of the other figures in KI774B, as well as the whole composition of the picture, are used with little variation in a number of versions of the Noah scene. The first of these is probably one in the Palazzo Bianco, Genoa,³ which, like a second version, in the Pico Cellini Collection, Rome,⁴ is horizontal in format. A third, in the Gasparrini Collection, in Rome,⁵ is, like KI774B, vertical in format and its figures correspond very closely to those in KI774B, which is thought to be slightly later than any of the other versions. The Gasparrini version has a pendant, the *Worship of the Golden Calf*;⁶ this, because of the greater number of figures, seems a less suitable pendant to the *Thanksgiving of Noah* composition than does KI774A.⁷

A number of drawings by Gaulli have been cited as studies for KI774A and KI774B.⁸ One of these is a study for the Abraham in KI774A, another is for the youth holding an ox in KI774B, and a third is for the Noah in KI774B – all of these drawings now in the Kunstmuseum, Düsseldorf, where there are also two other drawings for the *Thanksgiving of Noah*.⁹ A drawing at the University of Missouri¹⁰ is for the turbaned figure at the left in KI774B, and one at Windsor Castle is for the Noah scene but very different in composition from KI774B. This painting is much more closely related in single figures as well as in composition to Francesco Castiglione's painting of the subject, KI705 (Fig. 165), a picture with which Gaulli may have been familiar. Indeed, paintings of the Noah scene attributed to an imitator of Poussin¹¹ show such close parallels to figures in both Gaulli's and Castiglione's versions as to indicate that the composition of a now lost prototype by Poussin was in some manner made familiar to Italian artists of the period.

Because the sacrificial animals correspond to those specified in Genesis 15:9, the subject of KI774B has sometimes been interpreted as Abraham's sacrifice, but the rainbow across

the sky and the ark on the hill at the right leave no room to doubt the connection with Noah.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53 (KI774A only), as *Abraham's Offering*, by Gaulli;¹² after entering the High Museum of Art: 'Genoese Masters,' Dayton Art Institute, Dayton, Ohio, Oct. 19–Dec. 2, 1962, Ringling Museum of Art, Sarasota, Fla., Jan. 5–Feb. 17, 1963, and Wadsworth Atheneum, Hartford, Conn., Mar. 19–May 5, 1963 (always KI774A only), no. 34 of catalogue by R. and B. S. Manning, as Gaulli; 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., Apr. 6–May 9, 1965 (KI774A only), no. 51 (cat. note by R. Enggass), as Gaulli; 'Masterpieces of the High Museum of Art,' High Museum of Art, Atlanta, Ga., Nov. 13, 1965–Jan. 9, 1966, pp. 24 f. of catalogue, as Gaulli; 'Paintings, Bozzetti and Drawings by Giovanni Battista Gaulli,' Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, Jan. 16–Feb. 13, 1967, nos. 16 and 17 of catalogue (in *Allen Memorial Art Museum Bulletin*, vol. XXIV, 1967, pp. 85 f.), as Gaulli.

References: (1) Catalogue by W. E. Suida, 1958, pp. 63 f., as Gaulli. (2) KI774A and B are cited by Longhi (in ms. opinion, 1950) as excellent examples of Gaulli's work toward the last decade of the century; they are dated in the late 1680's by R. Enggass (in *Paragone*, no. 73, 1956, pp. 31 ff.; *The Paintings of Baciccio*, 1964, p. 121; and *loc. cit.* under *Provenance*); see also Manning (*loc. cit.* under *Provenance*) and D. Mahon (in *Apollo*, vol. LXXXII, 1965, pp. 388 f.). (3) Enggass, *The Paintings of Baciccio*, 1964, p. 95, fig. 117, and in *Burlington Magazine*, vol. CIX, 1967, p. 188. See also no. 121 in catalogue of 'Mostra dei Pittori Genovesi a Genova nel '600 e nel '700,' Palazzo Bianco, Genoa, 1969. (4) Published by Enggass, in *Paragone*, no. 73, 1956, p. 30, fig. 28. (5) Published by Enggass, in *Burlington Magazine*, vol. CVI, 1964, pp. 76 ff., fig. 35. (6) *Ibid.*, fig. 36. (7) *Ibid.*, p. 79. (8) See nos. 35, 36, 37, 38, and 46 of catalogue of the exhibition of Gaulli at Oberlin, 1967 (cited under *Provenance*). (9) Inventory nos. 11180 and 11232. (10) Reproduced in *Muse*, University of Missouri, 1967, p. 28. (11) See A. Blunt, in *Burlington Magazine*, vol. CIV, 1962, pp. 489 f., figs. 14, 15, 17. (12) See Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 18.

CARLO FRANCESCO NUVOLONE

Milanese School. Born 1608/09; died 1661/62. He was a pupil of his father, Panfilo, but was much influenced by the style of Giulio Cesare Procaccini. In his later paintings, especially in religious pictures, apparently following a visit to Genoa, he shows the influence of Rubens. Some resemblance to van Dyck is also often noted in his work.

Although few of his portraits have been identified, he was famous in his time as a favorite portrait painter of the nobility.

Attributed to
CARLO FRANCESCO NUVOLONE

K1180: Figure 171

GIOVANNI BATTISTA SILVA. Columbia, Mo., University of Missouri, Study Collection (61.79), since 1961.¹ Canvas. 42 × 30 in. (106.7 × 76.2 cm.). Inscribed on folded paper in sitter's hand: *Per V[ostra] S[ignoria] M[olto] Ill[ustre] Sig[nore] Gio[vanni] Batt[ista] Silva Mio Sig[nore] ecc.*² *Sue Mani.* (For your most illustrious lordship Giovanni Battista Silva, my master, etc. Delivered into your hands.) Good condition.

It is the sitter, no doubt, who is identified by the inscription on the folded paper which he holds. He is presumed to belong to the Milanese Silva family³ since the style of the portrait points to Milan, toward 1660. But while there is general agreement in placing the artist in the Milanese School, his identity is disputed. K1180 has been attributed to Francesco del Cairo⁴ and to Filippo Abbiati,⁵ as well as to Nuvolone.⁶ Convincing parallels to K1180 are to be found among the few portraits which have been identified as by Nuvolone: the *Family Group Portrait* in the Brera, Milan, and the full-length *Portrait of a Lady* in the Museo d'Arte Antica, Castello Sforzesco, Milan, for example.⁷ The near-impressionistic brushwork of K1180, which is executed with very small, feathery brush strokes, seems to have been characteristic of Nuvolone's technique.⁸

Provenance: Private Collection, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53.⁹

References: (1) F. R. Shapley (in *Missouri Alumnus*, vol. XLIX, no. 8, 1961, p. 4), as attributed to Abbiati. (2) The sign used here apparently stands for *ecc.* (etc.). (3) In a letter of Oct. 16, 1950 (in the Kress archives), C. Baroni, of Milan, citing an entry (vol. III, SILVA, Tav. III) in C. Calvi's *Famiglie notabili milanesi*, suggests that the sitter in K1180 may be the Giovanni Battista Silva who was a son of the well-to-do Gian Antonio Silva (died 1647). (4) By R. Longhi, in ms. opinion. (5) By W. E. Suida, *loc. cit.* in note 9, below. One is tempted to suggest as another possible candidate the Bolognese Benedetto Gennari, to whom a painting in the National Gallery, London, with close family resemblance to K1180, is attributed as a self-portrait; or is it possible that the London portrait, the attribution of which to Gennari has been questioned (see C. H. Collins Baker, in *Burlington Magazine*, vol. XXII, 1913, p. 344), may be by Nuvolone? Indeed it seems

possible to see in the London portrait the same man – only some fifteen years older, perhaps – as the one who appears as a self-portrait in the Brera family group by Nuvolone. (6) By G. Fiocco, F. M. Perkins, and A. Venturi, in ms. opinions. (7) Cf. the paintings reproduced as Nuvolone's by M. P. Garberi, in *Arte Lombarda*, vol. XIV, pt. II, 1969, pp. 137 ff. (8) In attributing two busts of young women to Carlo Francesco Nuvolone, R. Longhi (in *Paragone*, no. 185, July 1965, p. 46) remarks that Nuvolone 'giunge a una morbidezza d'impasto piumoso da non dispiacere ad un buon francese intorno al 1880.' (9) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 18, as Abbiati.

MASSIMO STANZIONE

Neapolitan School. Born 1585; died 1656. Whether or not he studied, as has been said, with the Neapolitan artists Santafede and Caracciolo, it was perhaps chiefly through the latter that he came under the influence of Caravaggio also. Domenichino and Artemisia Gentileschi made strong impressions on him, and his trips to Rome (1617–18 and 1623–25) acquainted him with the interpretation of Caravaggio which was being expressed by artists then active in Rome, such as Saraceni and Vouet.

K2112: Figure 173

THE ASSUMPTION OF THE VIRGIN. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.52), since 1960.¹ Canvas. 108½ × 74½ in. (275.6 × 189.6 cm.). Fair condition; some restoration in some figures and around edges of canvas; cleaned 1960.

The attribution of K2112 to the Spanish painter Alonso Cano persisted from the first notice we have of the painting, in 1868,² until about 1930, although as early as 1910 a brief for Stanzione's authorship had been presented.³ The painting is not without Spanish characteristics, which Neapolitan artists could acquire from Ribera. But its monumental figures have a grace and gentleness that artists like Caracciolo, Cavallino, and Stanzione developed in their interpretation of Caravaggio's naturalism. Parallels in Stanzione's oeuvre are plentiful. A significant example is the *Holy Family Resting in a Rocky Landscape*, in the Ringling Museum, Sarasota, Fla., where the floating *putti* bear the closest possible resemblance to those in K2112; the Joseph is like the apostle with a book standing at the right in K2112; and still-life details are treated with similar effects. The Ringling picture is signed with the artist's monogram, together with his title of knighthood, which was conferred during his second sojourn in Rome and thus indicates a *terminus post quem* of 1625 for the Ringling picture and hence, very likely, for K2112 also.

Provenance: Sir Henry Wellesley, later Lord Cowley, Minister to Madrid 1810–22 – exhibited: ‘National Exhibition of Works of Art,’ Leeds, 1868, no. 45 of catalogue (where said to have been bought in Granada in 1863), as *The Virgin in Glory*, by Cano. Cowley sale, Christie’s, London, July 18, 1885, no. 27, as Cano. Cook Collection, Richmond, Surrey (abridged catalogue, 1903, p. 22, no. 6, as Cano; catalogue by M. W. Brockwell, vol. III, 1915, no. 514, as Cano, with possibility of Stanzione; abridged ed., 1932, p. 63, no. 514, as Stanzione) – exhibited: ‘Spanish Art,’ New Gallery, London, 1895–96, no. 142, as Cano; ‘Spanish Old Masters,’ Grafton Galleries, London, Oct. 1913–Jan. 1914, no. 73, as Cano; ‘Holbein and Other Masters,’ Royal Academy, London, Dec. 9, 1950–Mar. 7, 1951, no. 321, as Stanzione. Rosenberg and Stiebel’s, New York. Kress acquisition, 1955 – exhibited, after entering the North Carolina Museum: ‘Art Treasures for America,’ National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 87, as Stanzione.

References: (1) Catalogue by F. R. Shapley, 1960, p. 106, as Stanzione. (2) When exhibited at Leeds (see A. Graves, *A Century of Loan Exhibitions*, vol. I, 1913, p. 149, no. 45). J. C. Robinson (in *Burlington Magazine*, vol. XI, 1907, p. 325) published K2112 as Cano. See also the attributions to Cano cited in *Provenance*. (3) By H. Voss (in *Der Cicerone*, vol. II, 1910, pp. 9 f.), who was followed by C. Phillips (in *Daily Telegraph*, Oct. 28, 1913). C. Ceci (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXXI, 1937, p. 473) implies an attribution to Stanzione. And H. E. Wethey (*Alonso Cano*, 1955, p. 186) lists K2112 among paintings wrongly attributed to Cano and labels it ‘Neapolitan School, XVII Century.’ See also attributions to Stanzione under *Provenance*.

BERNARDO CAVALLINO

Neapolitan School. Born 1616; died 1656. His style developed under the influence of artists living in or visiting Naples: the Neapolitan Stanzione, especially, with his refined, aristocratic interpretation of Caravaggio’s naturalism, and then the thoroughly aristocratic visitor from Flanders, van Dyck. The highly dramatic content of Cavallino’s paintings is not an unusual characteristic of Italian art in the mid-seventeenth century. But his technique, the translucent, enamel-like effect of his pigment, would seem more at home in the North: except for the deeper hues, it would suggest the technique of Vermeer.

K1401: Figure 172

THE SACRIFICE OF NOAH. Houston, Tex., Museum of Fine Arts (61–62), since 1953.¹ Canvas. 40×50½ in. (101.6×128.6 cm.). Fair condition; face at upper right restored; sky abraded; cleaned 1945.

When K1401 was on the market in 1927, it was incorrectly labeled *Abraham Sacrificing the Sheep*, by Nicolas Poussin.² The error was soon corrected,³ and the title and attribution under which the painting is entered in the present catalogue has not been questioned. Dating the picture is more difficult, since there is only one known painting by Cavallino on which a date is inscribed, the *St. Cecilia* formerly in the Wenner Collection, Naples,⁴ a painting which is signed as well as dated. The date is 1645 and, since the picture shows a somewhat further advance than K1401 toward the elegance of van Dyck, a date of about 1640 would seem reasonable for K1401. There has evidently been no attempt to imitate ancient Roman or Greek style in the bas-relief and corner figures shown on the altar. The subject of the relief is baffling; it can scarcely be the drunkenness of Noah.

Provenance: Maurice Kann, Paris. Alphonse Kann, Paris (sold, American Art Association, New York, Jan. 7, 1927, pl. 71, as *Abraham Sacrificing the Sheep*, by Nicolas Poussin; bought by the Findlay Art Galleries, New York). Julius H. Weitzner’s, New York. Kress acquisition, 1945 – exhibited: National Gallery of Art, Washington, D.C. (840), 1945–53, as the *Sacrifice of Noah*, by Cavallino.

References: (1) Catalogue by W. E. Suida, 1953, no. 21, as Cavallino, dating it c. 1640/42. (2) See reference in *Provenance* to the 1927 sale catalogue. (3) The attribution to Cavallino and the interpretation of the subject as the *Sacrifice of Noah* were first presented by H. Voss (letter of June 15, 1937). The picture was thus labeled when it was exhibited at the National Gallery of Art (see above, under *Provenance*). (4) Now on deposit with the Soprintendenza alle Gallerie, Florence.

MONSÙ DESIDERIO

François Didier Nomé, or Francesco Desiderio Nomé, called Monsù Desiderio.¹ Neapolitan School. Born 1593; active c. 1615–c. 1645. A native of Metz, in Lorraine, he went to Rome when he was nine years old and to Naples when he was seventeen. There he developed a peculiar, mannered style, influenced by the art of theatrical scenery.² Fantastic, elaborately decorated, and arbitrarily grouped buildings fill many of Monsù Desiderio’s compositions, and often these buildings are being visited by cataclysmic destruction. These scenes – the destruction, by preternatural forces, of man’s proud works – have been plausibly interpreted as *Omnia Vanitas* subjects.³

K1540: Figure 176

THE FLIGHT INTO EGYPT. Houston, Tex., Museum of Fine Arts (61–63), since 1953.⁴ Canvas. 32×51¼ in. (81.3×130.2 cm.). Good condition.

This is one of three known versions of the subject by the artist. One, formerly in the R. Tolentino Collection, New York,⁵ shows the miraculous destruction of fantastic buildings, with a glimpse of the Flight in the middle distance, and what seems to be a cathedral far beyond. The second version, in the Musée des Arts Décoratifs, Paris,⁶ shows the Holy Family in the foreground, passing in front of elaborately decorated buildings from which pagan statues fall, while across a Gothic façade at the left the shadow of a cross is cast from an unseen source. In K1540 pagan buildings are bursting asunder as the procession passes. Perhaps the small Gothic tower at the left may refer to the triumph of Christianity, while the naturalistic background landscape serves as foil to the clutter of ornate buildings, product of man's vanity. X-ray shows that the figures in the foreground were painted in after the architectural scene had been finished. Whether they are by Belisario Corenzio⁷ or some other collaborator has not been determined.

Provenance: Durlacher's, New York. Kress acquisition, 1948 – exhibited: 'The Fantastic Visions of Monsù Desiderio,' John and Mable Ringling Museum of Art, Sarasota, Fla., Feb. 1950, no. 67 of catalogue by A. Scharf, as Monsù Desiderio.⁸

References: (1) R. Causa (in *Paragone*, no. 75, 1956, pp. 30 ff.), on the basis of signed paintings, has distinguished François Didier Nomé, the painter of fantastic architecture and supernatural catastrophes, from Didier Barra, painter of topography. Both artists came from Lorraine and have been known by the pseudonym Monsù Desiderio. See also C. Maltese (in *Scritti di storia dell'arte in onore di Lionello Venturi*, vol. II, 1956, pp. 65 ff.) for an attempt to distinguish between the artists known as Monsù Desiderio. (2) The attempt of F. Sluys (*Monsù Desiderio*, 1961), to explain the unusual character of Monsù Desiderio's style as the result of mental derangement is not convincing. See J. Thuillier's review (in *L'Oeil*, no. 93, 1962, pp. 52 ff.) of Sluys' monograph. (3) See J.-C. Lebensztejn (in *L'Oeil*, no. 156, 1967, pp. 2 ff.), who attributes two still-life *Vanities* to Monsù Desiderio. (4) Catalogue by W. E. Suida, 1953, no. 22, as Monsù Desiderio. (5) Reproduced by Sluys, p. 119 of *op. cit.* in note 2, above. (6) Reproduced *ibid.*, p. 98. (7) Mentioned by B. de' Dominici (*Vite de pittori . . . Napoletani*, vol. III, 1844, p. 102; said to be also on p. 313 of vol. II of an edition of 1743) as having painted the figures in two pictures (now unknown) by Monsù Desiderio. (8) See also Scharf, in *Burlington Magazine*, vol. XCII, 1950, p. 22.

PIETRO NOVELLI

Sicilian School. Born 1603; died 1647. He was influenced primarily by Ribera, but also by van Dyck, Domenichino and Caravaggio.

Attributed to PIETRO NOVELLI

K1535 : Figure 175

ST. PETER AND ST. PAUL. Lincoln, Nebr., University of Nebraska, Study Collection (U-435-K), since 1964. Canvas. 28½ × 35½ in. (72.4 × 89.6 cm.). Good condition.

Exhibited as Caravaggio¹ and published as by an Italian follower of Caravaggio,² or by Terbrugghen,³ K1535 is probably to be associated more convincingly with the followers of Ribera. It should be compared, for expression as well as composition, with a painting of the same subject in the Strasbourg Museum which has been attributed to Ribera,⁴ to Gerard Douffet,⁵ and, more convincingly, to Pietro Novelli.⁶ K1535 seems to lack something of the elegance of Novelli: compare, for example, the *St. John the Evangelist* attributed to Novelli in the Ringling Museum, Sarasota, Florida, a figure whose rapt expression, however, is very like that of St. Paul in K1535.

Provenance: Mrs. E. M. Wheelwright, Boston – exhibited: Museum of Fine Arts, Boston, on various occasions, as Caravaggio. John Brooks Wheelwright – exhibited: Museum of Fine Arts, Boston, on various occasions, as Caravaggio; Fogg Art Museum, Cambridge, Mass., as Caravaggio. Brooks Wheelwright. Ivan N. Podgoursky's, New York. Kress acquisition, 1948.

References: (1) See *Provenance*. (2) *Art Journal*, vol. XXIV, 1964, p. 46. (3) J. van Opstal, in *Art Journal*, vol. XXIV, 1965, p. 284. The attribution to Terbrugghen is called 'without merit' by J. Slatkes, in *Oud Holland*, vol. LXXXI, 1966, p. 185 n. 55. (4) Catalogue of the museum, 1912 ed., no. 352, as Ribera; 1938 ed., no. 103, as Gerard Douffet. The Strasbourg painting is reproduced by E. du Gué Trapier, *Ribera*, 1952, fig. 170, as by Douffet. (5) See note 4, above. (6) A. L. Mayer, in *Gazette des Beaux-Arts*, vol. XXVII, 1945, p. 91.

SALVATOR ROSA

Neapolitan School. Born 1615; died 1673. He studied under his brother-in-law Fracanzano, through whom, if not directly from Ribera, he acquired something of the latter's style. Except for several years of activity in Florence (1640–49) and brief return trips to Naples, he worked throughout most of his career in Rome. There he was influenced by the work of Caravaggio, by Falcone, and in the early 1660's he was in close touch with Mola. He is best known for his battle scenes and his somewhat romantic, improvised landscapes with small figures; but he also attained significant expression, if not great technical excellence, in monumental figure paintings.

K1692: Figure 177

CORAL FISHING IN AFRICA. Columbia, S.C., Columbia Museum of Art (61-809), since 1962.¹ Canvas. $39\frac{3}{4} \times 54$ in. (101×137.2 cm.). Signed at lower right with monogram, the letters SR interlaced. Good condition; cleaned 1950.

K1692 is classed as an early work in Rosa's career, dating about the same time as the *Battle Scene* in the Mostyn-Owen Collection, London, which is signed with a similar monogram and is dated 1637.² In both pictures there is an abrupt transition from the figures in the foreground to a landscape background, which occupies half or more of the picture surface and is composed to provide a plausible view of nature appropriate to the figure subject, rather than to record a specific view. In strong contrast are Rosa's much later compositions, such as the *Pythagoras and the Fisherman*, in the Berlin-Dahlem Museum, where the figures, still predominantly genre-like, have usurped all interest, and the landscape, although still present, lacks characterization, even any distinction between land and sky.³

Provenance: Duca d'Ascoli, Naples (1826). John Proctor Anderdon, Farley Hall, Berkshire – exhibited: 'Italian, Spanish, Flemish, and Dutch Masters,' British Institution, 1828, no. 167, as Rosa. Anderdon sale (Christie's, London, May 15, 1847, no. 22, as Rosa, to Partridge but apparently bought in). Anderdon sale (Christie's, London, May 24, 1851, as Rosa, to Clarke).⁴ Mrs. Campbell Robertson – exhibited: 'Works of the Old Masters,' Royal Academy, London, 1871, no. 215, as Rosa. Mrs. Isabella Frances Weston (sold, Christie's, London, Oct. 21, 1949, no. 50, as Rosa, to Searle). David Koetser's, New York. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951-60;⁵ 'Six Centuries of Landscape,' Montreal Museum of Fine Arts, Montreal, Mar. 7-Apr. 13, 1952 (not included in catalogue, probably because of late arrival).

References: (1) Catalogue by A. Contini Bonacossi, 1962, pp. 104 f., as Rosa. (2) K1692 has been attributed to Rosa by W. E. Suida (see note 5, below), L. Salerno (*Salvator Rosa*, 1963, pp. 31, 41, 114), and M. Mahoney ('The Drawings of Salvator Rosa,' unpublished Ph.D. thesis, Courtauld Institute, 1965), both of the latter referring it to about 1637. (3) See Salerno, p. 56 of *op. cit.* in note 2, above. (4) See G. Redford, *Art Sales*, vol. II, 1888, p. 250. (5) *Paintings and Sculpture from the Kress Collection*, 1951, p. 144 (catalogue by Suida), as Rosa.

SALVATOR ROSA

K1576: Figure 178

ST. PAUL. Athens, Ga., University of Georgia, Study Collection (R-12), since 1962.¹ Canvas. $49\frac{1}{2} \times 38\frac{1}{2}$ in.

(125.7×95.2 cm.). Signed on sword blade with monogram, the letters SR interlaced.

For the commentary, etc., see K1577, below.

K1577: Figure 179

ST. PETER. Hartford, Conn., Trinity College, Study Collection, since 1961.² Canvas. $49\frac{7}{8} \times 38\frac{5}{8}$ in. (126.2×98.2 cm.). Both in good condition except for damage in background of K1576 at left of face; both cleaned 1961.

These figures of apostles have been cited among examples which show that even at the beginning of his career, when he was painting the more popular compositions – battle scenes and genre subjects in wide landscape views – Rosa was painting also large figures which fill the canvas.³ K1576 and K1577 may be even a little earlier than Rosa's *Incredulity of St. Thomas*, of 1639, in the Museo Civico, Viterbo. Very likely he found his models among old peasants or fishermen, but his portrayal of them was obviously influenced by Ribera's conception of realism.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) Catalogue by L. Dodd, 1962, p. unnumbered, as Rosa. (2) J. C. E. Taylor, in *Cesare Barbieri Courier*, vol. IV, 1961, p. 20, as Rosa. (3) K1576 and K1577 are treated with Rosa's early oeuvre by L. Salerno (*Salvator Rosa*, 1963, pp. 31, 115) and M. Mahoney ('The Drawings of Salvator Rosa,' unpublished Ph.D. thesis, Courtauld Institute, 1965, pp. xxxix f., tentatively).

Attributed to SALVATOR ROSA

K1545: Figure 181

FIGURES UNDER A CLIFF. Madison, Wis., Elvehjem Art Center, University of Wisconsin, Study Collection (61.4.13), since 1961.¹ Canvas. $30\frac{3}{8} \times 25$ in. (77.2×63.5 cm.). Strip of canvas added at bottom. Inscribed on shield at lower center with the letters SR followed by what may be another, indecipherable letter.²

For the commentary, etc., see K1544, below.

K1544: Figure 180

LANDSCAPE WITH SOLDIERS IN A RAVINE. New Orleans, La., Isaac Delgado Museum of Art (61.83), since 1953.³ Canvas. $31 \times 25\frac{5}{8}$ in. (78.8×65.1 cm.). Strip of canvas added at bottom. Inscribed at lower left with the monogram SR.⁴ Both in good condition; cleaned 1948/49.

The compositions of these two paintings are of a type much favored by Rosa. They are especially similar to two

in the collection of Mr. Denis Mahon, London, and may be compared also with the two Polycrates scenes in the Art Institute, Chicago. Since the latter four pictures are believed to date from about 1660, K1544 and K1545 also could be referred to this period if they are accepted as by Rosa himself. Some doubt of the attribution is suggested by the relatively weak drawing and by the lack of clarity in the perspective. X-ray shows what seem to be two larger figures at lower left in K1544 and a slight change in the foremost of the four figures now visible.

Provenance: Sir William Corbett, Market Drayton. Durlacher's, New York – exhibited: 'Paintings by Salvator Rosa,' Durlacher's, New York, March 1948, no. 13 (K1545) and no. 14 (K1544), as Rosa. Kress acquisition, 1948 – exhibited (K1545 only): Seattle Art Museum, Seattle, Wash., 1952.⁵

References: (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Rosa. (2) Record of this inscription, which is above the added strip of canvas, was kindly made for me by the curator, A. R. Blumenthal. (3) Catalogue by W. E. Suida, 1953, p. 52, and by P. Wescher, 1966, p. 54, as Rosa. (4) See catalogues cited in note 3, above. Record of this inscription, which is on the added strip of canvas, was kindly made for me by W. A. Fagaly. (5) Catalogue by Suida, 1952, p. 21, as Rosa.

LUCA GIORDANO

Neapolitan School. Born 1632; died 1705. His early work was most strongly influenced by Ribera. Even after trips to Rome and Venice had impressed him with other styles, particularly of Titian and Veronese, he returned at times to the serious, austere manner of Ribera. He was active chiefly in Venice but was internationally much in demand and he spent ten years in Spain near the end of his life. His numerous extant paintings in fresco and oil bear witness to his remarkable facility.

K1787: Figure 174

THE DEPOSITION OF CHRIST. Tulsa, Okla., Philbrook Art Center (3373), since 1961. Canvas. 50 × 66½ in. (127 × 169.6 cm.). Very good condition.

The homage paid Ribera in K1787 might at first suggest an early dating in Giordano's career. But the quiet dignity of the composition and the accomplished execution have reasonably suggested classification with the *Deposition* dated 1667, at Pio Monte della Misericordia, Naples, and the signed *Deposition* of a similar date which belongs to the Musco del Sannio, Benevento.¹

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

Reference: (1) K1787 has been attributed to Giordano by R. Longhi (in ms. opinion, 1950). It is listed among Giordano's paintings in America by M. Milkovich on p. 40 of his catalogue of the 1964 Giordano exhibition at the Brooks Memorial Art Gallery, Memphis, Tenn. O. Ferrari and G. Scavizzi (*Luca Giordano*, vol. II, 1966, p. 91) group K1787 with the other two *Depositions* mentioned in the text, above, and reproduced by Ferrari and Scavizzi, *op. cit.*, figs. 148 and 595.

PAOLO DE MATTEIS

Neapolitan School. Born 1662; died 1728. He was a pupil of Luca Giordano and received further training in Rome under G. M. Morandi. He was swift and facile, a better draftsman and colorist than portrayer of expression.

Attributed to PAOLO DE MATTEIS

K1786: Figure 182

ANDROMEDA AND PERSEUS. Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962.¹ Canvas. 29½ × 24¾ in. (75.9 × 62.9 cm.). Good condition except for damage in upper left background.

Formerly attributed to Cavaliere d'Arpino,² to Conca,³ and to Manetti,⁴ K1786 seems more likely to be the work of the Neapolitan Paolo de Matteis,⁵ with a dating of about 1710.⁶ The composition is directly dependent on a painting of the subject by Matteis' master Luca Giordano, the *Andromeda*, now in the Prado Museum,⁷ where she is, however, shown clothed. Matteis has followed the pose, but has omitted the chain which runs from the band on Andromeda's left arm to the rock on which she sits. The Andromeda in K1786 is closely paralleled by the figures of Venus in two versions of *Venus at the Forge of Vulcan* attributed to Matteis, one in the Palazzo Bonaccorsi, Macerata, the other in the London art market in 1963.⁸

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue, n.d. [1962], unnumbered p., as Cavaliere d'Arpino. (2) See note 1, above. (3) This attribution is tentatively proposed by R. Longhi (in ms. opinion), suggesting that K1786 is a free interpretation of the *Andromeda* now attributed to Manetti in the Borghese, Rome. (4) This attribution was made by H. Voss, according to the catalogue cited in note 1, above. (5) So attributed by F. Zeri in letter of March 1, 1967. (6) Cf. note 8, below. (7) Prado catalogue, 1952, no. 195. (8) These two paintings are reproduced by D. C. Miller (in *Arte Antica e Moderna*, no. 22, Apr.–June 1963, figs. 60a and 60b), who dates them about 1712.

BOLOGNESE, BERGAMASK, BRESCIAN, AND GENOESE SCHOOLS

XVII-XVIII CENTURY

DONATO CRETÌ

Bolognese School. Born 1671; died 1749. He studied under Pasinelli and was influenced also by Cantarini and by Guido Reni. His elegance has suggested a likeness to Parmigianino and Primaticcio. An early visit to Venice in the company of one of his enthusiastic Bolognese patrons, Conte Pietro Ercole Fava,¹ seems to have filled Cretì with special admiration for Veronese. The range of his style has stimulated such diverse descriptions of Cretì as 'the last important exponent of Bolognese classicism,'² and a 'Bolognese Watteau.'³ Poetic expression and exquisite precision of execution are especially characteristic of his paintings.

Κ1759: Figure 184

ST. JOHN THE BAPTIST PREACHING. New York, N.Y., Samuel H. Kress Foundation, since 1961. Canvas. 35 $\frac{5}{8}$ × 24 $\frac{5}{8}$ in. (90.5 × 62.6 cm.). Good condition; few retouchings.

There are good reasons for dating Κ1759 immediately after Cretì's visit to Venice – probably, therefore, in the last decade of the seventeenth century or in the beginning of the eighteenth.⁴ The direct influence of Veronese is evident throughout the composition, and especially in such a detail as the boy seen from the back in the boat at the right. Perhaps the turbaned figure in the left foreground is more indebted to Tintoretto. Immediately to the right of this turbaned head the youthful face looking out of the picture recalls the *Portrait of a Young Painter* in the Marsigli Collection, Bologna, which is tentatively identified as a self-portrait of Cretì at about fifteen years of age.⁵ A drawing of the Baptist preaching, now at the Cini Foundation, Venice, is related to Κ1759, although the figure is in a different pose.⁶

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Museum of Fine Arts, Houston, Tex., 1953–61;⁷ 'Art of Italy,' Miami Art Center, Miami, Fla., Oct. 24–Nov. 30, 1969, no. 15, as Cretì.

References: (1) G. P. Zanotti (*Storia dell'Accademia Clementina* . . . , vol. II, 1739, p. 196) says Cretì accompanied Fava to Venice. (2) See D. C. Miller, in catalogue of the exhibition 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit,

Mich., 1965, p. III. (3) R. Roli (in *Arte Antica e Moderna*, no. 7, 1959, p. 335), citing R. Longhi. (4) See Roli, p. 331 of *op. cit.* in note 3, above, and *Donato Cretì*, 1967, pp. 21 f., 23, 93 f. R. Longhi (in ms. opinion) had in 1950 attributed Κ1759 to Cretì. See also W. E. Suida, cited in note 7, below, where he seems to suggest a date of c. 1740. (5) See Roli, fig. 152c of article in *Arte Antica e Moderna* cited in note 3, above. (6) Roli, in *Arte Antica e Moderna*, no. 25, 1964, p. 102, fig. 37c. (7) Catalogue by Suida, 1953, no. 24, as Cretì.

DONATO CRETÌ

Κ1880: Figure 185

THE QUARREL. Washington, D.C., National Gallery of Art (1363), since 1956.¹ Canvas. 51 $\frac{1}{2}$ × 38 in. (129.9 × 96.5 cm.). Very good condition; cleaned lightly 1955.

This is convincingly identified as the *Philip of Macedon Menacing His Son Alexander* which Cretì's contemporary biographer Zanotti praised as one of the important pictures painted by Cretì soon after he had finished for the Conte di Novellara a frescoed cycle of Alexander scenes.² A date of about 1705 for Κ1880³ is in conformity with the context in which Zanotti writes of the painting and with the speculation that the subject may have been one which had special pertinence to Cretì's own recent experience. The parental abuse, which had driven Cretì from home, is paralleled in Philip's crazed attack on his son, as described by Plutarch.⁴ Further, details of Κ1880 are closely matched in a remarkable painting, *Il Racconto*, which came to light a few years ago in a private collection in Bologna and has been identified as the one which Zanotti describes almost immediately after Κ1880 and says was painted by Cretì when he was twenty-four years old, therefore in 1705.⁵ In *Il Racconto* the head of the old woman, the narrator (according to Zanotti) of the story of Psyche, is an almost exact duplication of the head of the old woman to the left of the queen in Κ1880, while the profile of the young woman listening to the story is repeated in the profile to the right of the queen in Κ1880.

It is easy to see the influence of the Venetians, especially of Veronese, in the composition of Κ1880 – in the raised position of the banquet table, in the figures and rack of silver plates at upper left, and in the spectators and

musicians in the balcony. A number of pentimenti are clearly visible in K1880 – notably in Alexander's left foot and right leg, the left foot of the man lying on the floor, and the upper part of the curtain. Another version of K1880 has been cited, in the Pico Cellini Collection, Rome;⁶ and only recently (Nov. 9–Dec. 24, 1971) a grisaille version, differing from K1880 in some details of composition and also in measurements ($28\frac{3}{4} \times 22\frac{1}{2}$ in.), was shown as no. 24 in the Autumn Exhibition at the Heim Gallery, London.⁷ It has been plausibly suggested⁸ that K1880 was inspired by Domenico Canuti's treatment of the same subject some years earlier in a drawing in the Albertina, Vienna.⁹

Provenance: Conte Pietro Ercole Fava (died 1744), Bologna.¹⁰ Julius H. Weitzner's, New York, 1938. Kress acquisition, 1952.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 62 (catalogue by W. E. Suida and F. R. Shapley), as Creti. (2) G. P. Zanotti, *Storia dell'Accademia Clementina*, vol. II, 1739, pp. 106 f. The picture is cited also by L. Crespi (*Vite de' pittori bolognesi non descritte nella 'Felsina Pittrice'*, 1769, p. 258) and is included in a 1745 Fava inventory (see G. Campori, *Raccolta di cataloghi ed inventari inediti*, 1870, p. 602). The attribution of K1880 to Creti has not been questioned. It was supported by H. Voss, in ms. opinion, 1938. (3) R. Roli (in *Arte Antica e Moderna*, no. 7, 1959, p. 332, and *Donato Creti*, 1967, pp. 25, 26, 98) dates K1880 before 1705, citing Zanotti's assertion that the painting brought Creti into public renown. (4) Plutarch's *Lives*, Loeb ed., vol. VII, 1919, p. 247. Zanotti's reference to K1880 follows soon after his discussion of Creti's trouble with his father and the deep impression this disagreement made on the artist. Also, L. Crespi's reference to the picture follows immediately after a discussion of the quarrel between the Creti, father and son. (5) *Il Racconto* is published by Roli, in *Arte Antica e Moderna*, no. 23, 1963, p. 249, fig. 107b, and *Donato Creti*, 1967, pp. 27 f., 93, fig. 16. (6) Roli, in *Arte Antica e Moderna*, no. 7, 1959, p. 339 n. 17, and *Donato Creti*, 1967, p. 98. In a letter of Jan. 24, 1972, Roli has kindly informed me that the painting which he saw many years ago in the house of the restorer Pico Cellini, Rome, was, as he remembers it, in every way similar to K1880, in color, composition, and probably also in dimensions, so that he thought it a replica of K1880. He has never been able to get a photograph from Cellini, or the exact measurements. (7) The grisaille is reproduced in the exhibition catalogue, which was kindly called to my attention by R. Watson. (8) Roli, p. 59 n. 28 of 1967 monograph cited in note 6, above. (9) Reproduced in Albertina catalogue, vol. VI, 1941, pl. 46, no. 203. (10) Roli (*Donato Creti*, 1967, p. 59 n. 28) says K1880 was perhaps painted for Conte di Novellara. However, Zanotti, whose book was published in 1739, says the picture was to be seen at Conte Fava's and we

know from an inventory of 1745 that it belonged to Fava at least by that time (see note 2, above).

GIUSEPPE MARIA CRESPI

Bolognese School. Born 1665; died 1747. His earliest training was under Burrini and other local artists, but he was probably influenced more by the early work of Guercino. In his travels he was strongly affected by the rich color of the Venetians and by the chiaroscuro of Correggio. In turn, his style helped prepare the way for the culmination of Venetian brilliance of style in Tiepolo, for not only Pietro Longhi, but also Piazzetta, the master of Tiepolo, studied under Crespi. His large mythological pictures are distinguished by brilliant brushwork; his small religious genre and pure genre scenes are remarkably modern in giving what seem to be glimpses of familiar figures and events.

K1131: Figure 183

LUCRETIA THREATENED BY TARQUIN. Washington, D.C., National Gallery of Art (842), since 1946. Canvas. $76\frac{3}{4} \times 67\frac{5}{8}$ in. (195 × 172 cm.). Good condition.

Several extant mythological paintings of about the same size as K1131 were painted by Crespi in the same style and presumably at about the same time.¹ This must have been around 1700, since one of the group, *Achilles and the Centaur*, in the Vienna Museum, was painted for Principe Eugenio di Savoia, who was Crespi's patron between 1694 and 1705. Others in the group of related paintings are *Aeneas with the Sibyl and Charon* (also in Vienna and pendant to the preceding) and *Hecuba Blinding Polymnestor* (in the Musée Royal, Brussels). The latter is sometimes proposed as pendant to K1131.² If the two were intended as pendants, both have probably been cut, since their sizes and proportions are now different: the Brussels picture measures 173 cm. high and 184 cm. wide.³ A source for the subject of K1131 is Livy, I, lviii, 1 ff.

Provenance: Possibly Senatore Barbazza, Bologna (1739).⁴ Probably M. A. Almas, Paris (1937).⁵ Le Bouheler's, Paris. Kress acquisition, 1938 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 25, as Crespi; 'Italian Baroque Painting,' California Palace of the Legion of Honor, San Francisco, Calif., May 16–June 15, 1941, no. 24 of catalogue, as Crespi;⁶ 'Three Baroque Masters,' Baltimore Museum of Art, Baltimore, Md., Apr. 28–June 4, 1944, no. 22, as Crespi; City Art Museum, St. Louis, Mo., 1944.

References: (1) K1131 has been considered typical of Crespi by H. Voss (in ms. opinion, 1937, saying he had seen it in Paris), G. Fiocco, R. Longhi, F. M. Perkins,

A. Venturi (in ms. opinions), W. E. Suida (in *Pantheon*, vol. xxvi, 1940, p. 282; in ms. opinion, 1940, Suida says K1131 was lately discovered in France), N. S. Trivas (in *Apollo*, vol. xxxiv, 1941, p. 44), and A. M. Matteucci (*Giuseppe Maria Crespi*, 1963, pp. unnumbered). (2) See notes 4 and 5, below, and Matteucci, *loc. cit.* in note 1, above. (3) See note 4, below, for further discussion of the problem of pendants. (4) G. Zanotti (*Storia dell'Accademia Clementina* . . . , vol. II, 1739, pp. 58 f.), discussing Crespi's paintings, with some indication of the commissioners and owners, says: 'N'ha due il senator Barbazza, uno si è Tomiri Regina di Scizia, che alla presenza dell'esercito suo vittorioso, immerge in un vaso di sangue la testa di Ciro, da lei vinto in battaglia, e l'altro Tarquinio, che mostra di volere uccider Lucrezia a solo fine di violarla. Fece ancora in varie mezze figure i ritratti della famiglia del suddetto senatore.' From this it would appear that Barbazza was the original owner of K1131 if it is the painting to which Zanotti refers. There is no indication of whether or not the Tomiri scene was painted as pendant to the Tarquin and Lucretia. Further, Zanotti's not mentioning the *Hecuba Blinding Polymnestor* as owned by Barbazza need not stand as evidence against its having been a pendant to K1131: only one of the two paintings now in Vienna, mentioned above and quite obviously pendants, is noted by Zanotti as having been painted for Principe Eugenio. (5) See note 1, above, for evidence that K1131 was in France before entering the Kress Collection. P. Fierens (in a letter of Dec. 3, 1948) informed me that in the archives of the Brussels Museum is a note to the effect that a certain M. A. Almas, 3 rue Grange Batelière, Paris (IX^e), offered for sale in 1937 a painting on canvas, 195×172 cm., *Tarquin and Lucretia* by Crespi, which would have been (according to Almas) the pendant to the Brussels Museum's *Hecuba Blinding Polymnestor*. (6) See T. C. Howe, Jr. (*Pacific Art Review*, Summer 1941, pp. 2 ff.) for a discussion of the possible influence of Tintoretto on K1131.

GIUSEPPE MARIA CRESPI

K129: Figure 190

CUPIDS WITH SLEEPING NYMPHS. Washington, D.C., National Gallery of Art (173), since 1941.¹ Copper. 20 $\frac{7}{8}$ ×29 $\frac{7}{8}$ in. (53×76 cm.). Fair condition.

From the time K129 was published in 1928² it has been tentatively identified as one of a pair of pictures which eighteenth-century biographers of Crespi cited as painted by the artist for 'milord Cucc,' or 'Milord Cuk.'³ Allowing for some very careless reporting, the eighteenth-century description applies reasonably well to both K129 and a painting entitled *Nymphs Disarming Sleeping Cupids* which was transferred in 1930 from the Hermitage Museum to the Pushkin Fine Arts Museum, Moscow.⁴ Both paintings are on copper, and they are nearly equal in size.⁵ Emblems

of the chase – lances, bows and arrows, dogs, and dead deer – characterize the nymphs in K129 as followers of Diana. The style of the two paintings suggests a dating fairly early in Crespi's career, probably about 1700 or little later.⁶ Other versions of both pictures are known, some essentially identical in composition and probably also painted by Crespi himself.⁷

Provenance: Presumably painted for an English collector by the name of Cook. Contini Bonacossi, Rome (by 1928) – exhibited, always as Crespi: 'Il Settecento Italiano,' Palazzo delle Biennali, Venice, July 18–Oct. 10, 1929, no. 3 of catalogue. Kress acquisition, 1930 – exhibited: 'Mostra del Settecento Bolognese,' Palazzo Comunale, Bologna, 1935, p. 13, no. 39; 'Venetian Paintings of the XVIII Century,' Knoedler's, New York, Apr. 6–18, 1936, no. 7; 'The Great Lakes Exposition,' Cleveland Museum of Art, Cleveland, Ohio, June 26–Oct. 4, 1936, no. 152; 'Tiepolo and His Contemporaries,' Metropolitan Museum, New York, Mar. 14–Apr. 24, 1938, no. 4; 'Masterworks of Five Centuries,' Golden Gate International Exhibition, San Francisco, Calif., 1939, no. 28.

References: (1) *Preliminary Catalogue*, 1941, p. 48, as Crespi, c. 1720. (2) V. Lasareff, in *Art in America*, vol. xvii, 1928, pp. 17 f. (3) G. P. Zanotti (*Storia dell'Accademia Clementina* . . . , vol. II, 1739), enumerating pictures painted by Crespi, writes, p. 56: '... e due quadri per il milord Cucc, in uno de' quali esprime Amore disarmato dalle ninfe di Diana, e nell' altro le ninfe stesse, che fanno varj scherni ad Amore; e per altri personaggi inglesi molti altri quadri.' L. Crespi (*Vite de' pittori bolognesi non descritte nella 'Felsina Pittrice'*, 1769, p. 214) refers briefly to the pair of paintings as 'Due quadri per Milord Cuk.' 'Milord' only indicates a grand or elegant gentleman, in this case an Englishman, undoubtedly by the name of Cook, but further identification eludes us. (4) Information regarding the painting in Moscow was kindly given us by I. Antonova, of the Moscow Museum (in letter received Sept. 27, 1967), to whom we are also indebted for a photograph of the picture. Lasareff (*loc. cit.* in note 2, above) says the companion to K129 (evidently the one now in Moscow) was for sale about 1918 in Leningrad. (5) The Moscow picture (inv. no. 2690) measures 52×74 cm. (6) For references to K129 in Crespi's oeuvre, sometimes with a tentative dating, see Lasareff (*loc. cit.* in note 2, above), G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), L. Serra (in *Bollettino d'Arte*, vol. xxix, 1935, p. 194), and A. M. Matteucci (*Giuseppe Maria Crespi*, 1963, p. unnumbered). (7) A version (size unknown; photograph in National Gallery archives) showing the same composition as K129 is said to have belonged to Nat Leeb (Paris?) in 1966; another (70×158 cm.), which adds several cupids to the composition, was in an auction at the Dorotheum, Vienna, Mar. 15–18, 1961 (illustrated in *Weltkunst*, Feb. 15, 1961, p. 20). For versions of the

Moscow pendant see no. 31 in the catalogue of the exhibition 'Bolognese Baroque Painters,' Finch College Museum of Art, New York, 1962. The catalogue of the 1935 exhibition in Bologna, cited in *Provenance*, includes, as from the same cycle, paintings in the Leipzig Museum, the Bologna Pinacoteca, and the Suida Collection in Vienna. This last painting, which is identical with no. 31 in the 1962 exhibition at Finch College, mentioned above, is now in the collection of Robert and Bettina Manning, Kew Gardens, New York.

GIUSEPPE MARIA CRESPI

K464 : Figure 186

K465 : Figure 187

CUPIDS FROLICKING. El Paso, Tex., El Paso Museum of Art (1961-6/38a and b), since 1961.¹ Copper. Each, $12\frac{1}{8} \times 17\frac{3}{8}$ in. (30.8×44.2 cm.). Good condition.

The landscape settings seem to be based on actual views, and the figures and movements of the children and animals are clearly studied from life. But at the time these pictures were painted, about 1700,² Crespi was fresh from the study of Correggio's putti at Parma, which no doubt accounts in some measure for the delicate play of light and shade over the soft bodies; and the lyrical glow along the horizons may owe something to Titian's and Giorgione's landscapes, which Crespi had seen in Venice.

Provenance: Contini Bonacossi, Florence – exhibited: 'Mostra del Settecento Bolognese,' Palazzo Comunale, Bologna, 1935, p. 13 of catalogue, as Crespi. Kress acquisition, 1936 – exhibited: 'Paintings by Giuseppe Maria Crespi,' Durlacher Bros., New York, Jan. 6-Feb. 6, 1937, nos. 1 and 2, as Crespi; 'Golden Gate International Exposition,' San Francisco, Calif., 1940, nos. 154 and 155 of catalogue, as Crespi.

References: (1) Catalogue by F. R. Shapley, 1961, no. 38, as Crespi. (2) K464 and 465 have been attributed to Crespi, in ms. opinions, by G. Fiocco, R. Longhi (dating them c. 1700), R. van Marle, F. M. Perkins, W. E. Suida (dating them c. 1700), and A. Venturi. See also catalogues cited under *Provenance*.

GIUSEPPE MARIA CRESPI

K1198 : Figure 188

A GIRL WITH A DOG. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.20), since 1961.¹ Canvas. $17\frac{1}{2} \times 13\frac{1}{2}$ in. (44.8×35.2 cm.). Abraded throughout; cleaned 1961.

Formerly catalogued as *Portrait of a Girl*, this would seem to be more accurately classified as genre than as portraiture. Although, as is appropriate to its casual subject, K1198 is less precisely executed, it is nevertheless stylistically related to the sibyl (which it resembles in pose) of Crespi's masterpiece, *Aeneas with the Sibyl and Charon*, Vienna Museum, thus suggesting a date for K1198 of about 1700.²

Provenance: Contessa Bianchini, Bologna. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (530), 1941-56.³

References: (1) Catalogue by F. R. Shapley, 1961, p. 78, as *Portrait of a Girl*, by Crespi. (2) K1198 has been attributed to Crespi by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions), Suida suggesting that it is one of Crespi's later works. (3) *Preliminary Catalogue*, 1941, p. 49, as *Portrait of a Girl*, by Crespi, c. 1690.

GIUSEPPE MARIA CRESPI

K1404 : Figure 191

THE VISITATION. Tucson, Ariz., University of Arizona, Study Collection (62.157), since 1962. Canvas. $22\frac{3}{4} \times 19\frac{1}{4}$ in. (57.8×48.9 cm.). Fair condition; restoration on strip at right side.

The sketchy handling of the rich pigments and the informal, genrelike interpretation of the scene place K1404 in Crespi's period of the series of Sacraments, which he painted for Cardinal Ottoboni; the date of K1404 would then be, probably, about 1710/15.¹ In the style of this period, in which the figures seem, instead of being drawn, to be modeled in pigment, Crespi was probably strongly influenced by Mazzoni.² A *Visitation* catalogued as Crespi in the Städelches Kunstinstitut, Frankfurt, shows the arrangement of figures somewhat more compact, but otherwise very similar to that in K1404. X-ray indicates some changes in the pose of St. Elizabeth in K1404: her head has been brought closer to the Virgin in the final version.

Provenance: Carlo Foresti, Milan – exhibited: 'Mostra del Settecento Bolognese,' Palazzo Comunale, Bologna, 1935, no. 16 of catalogue, as Crespi, 1709; 'Venetian Paintings and Drawings,' Matthiesen Galleries, London, Feb. 23-Apr. 6, 1939, no. 52, as Crespi, 1709. Arnold Seligmann, Rey & Co., New York – exhibited: 'Night Scenes,' Wadsworth Atheneum, Hartford, Conn., Feb. 15-Mar. 7, 1940, no. 7, as Crespi; 'Italian Baroque Painting,' California Palace of the Legion of Honor, San Francisco, Calif., May 16-June 15, 1941, no. 25 of catalogue, as Crespi, 1709;³ 'Three Baroque Painters,' Baltimore

Museum of Art, Baltimore, Md., Apr. 28-June 4, 1944, no. 16, as Crespi, 1709. Kress acquisition, 1945 - exhibited: National Gallery of Art (843), 1945-52, as Crespi; Museum of Fine Arts, Houston, Tex., 1953-61;⁴ since entering the Tucson Museum: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 3, 1963-Jan. 30, 1964, no. 25 of catalogue, as Crespi; Mesa Community College, Mesa, Ariz., Jan. 1967, no. 1 of catalogue, as Crespi.

References: (1) Notwithstanding the implication of the categorical dating 1709 given in some of the exhibition catalogues cited under *Provenance*, K1404 is not dated by either inscription or document. It is attributed to Crespi, in the early 1700's, by G. Fiocco (in ms. opinion); see also note 4, below. (2) See K1697 (Fig. 248). (3) T. C. Howe, Jr., in *Pacific Art Review*, Summer 1941, p. 2, as Crespi. (4) Catalogue by W. E. Suida, 1953, no. 23, as Crespi, probably c. 1709.

GIUSEPPE MARIA CRESPI

K1839: Figure 189

A GIRL WITH A BLACK DOVE. Columbia, S.C., Columbia Museum of Art (62-933), since 1962.¹ Canvas. 25 $\frac{3}{8}$ × 19 in. (64.5 × 48.3 cm.). Fair condition; considerable abrasion in background; cleaned 1955.

The figure in K1839 invites comparison with similar subjects by Tiepolo. But while the Tiepolo type (compare K151, Fig. 297 after a Tiepolo original) has the air of a sophisticated lady in allegorical guise, Crespi's is a simple, unselfconscious girl glimpsed in an act of no special significance. K1839 is one of at least three versions of the composition. One is in the City Art Museum, St. Louis; another, the best known and probably best preserved and finest, is in the Birmingham Art Museum (England). The dreamy, lyric mood of the latter would seem to indicate a date toward 1730, the period to which Crespi's altarpiece in the Gesù at Ferrara is assigned. Indeed, Crespi may well have used the same model for the Virgin in this altarpiece as the one he used for the Birmingham *Girl with a Dove*; the pose also is almost the same. That K1839 may have been painted ten or fifteen years earlier is suggested by its more objective presentation and by the fact that pentimenti prove that the pose of the girl's left hand, as now seen in all three versions, was in K1839 arrived at only after experimentation.

Provenance: Earl of Ellenborough, Southam, Delabere, Gloucestershire (sold, Sotheby's, London, June 11, 1947, no. 38, as Crespi; bought by W. Sabin). David M. Koetser's, New York. Kress acquisition, 1950.

Reference: (1) Catalogue by A. Contini Bonacossi, 1962, p. 93, as Crespi.

GIUSEPPE MARIA CRESPI

K1758: Figure 192

PASTORAL SCENE. New York, N.Y., Mrs. Rush H. Kress. Canvas. 25 × 20 in. (63.5 × 50.8 cm.). Good condition.

Comparison with K129 (Fig. 190), from Crespi's early period, is enough to indicate a very different period for K1758, which is less playful and agitated in composition and smoother in execution. It belongs to Crespi's late period, in the 1730's, when his calmer mood was better suited to pastoral scenes than to mythologies.¹ Very similar, and equally late in date, are two pastoral scenes in the collection of Roberto Longhi, Florence, in one of which the only figures are a slightly different version of the group of two women at the right in K1758.²

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 - exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950.³

References: (1) K1758 is attributed to Crespi by R. Longhi (in ms. opinion, suggesting a date not earlier than 1720) and W. E. Suida (in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 20, suggesting a date after 1730). (2) Suida (*loc. cit.* in note 1, above) notes the relationship to the paintings in the Longhi Collection, which are reproduced in A. Morandotti's catalogue of the exhibition 'Cinque Pittori del Settecento,' Palazzo Massimo alle Colonne, Rome, April 1943, pp. 44 f., and were shown again in the exhibition 'Giuseppe M. Crespi,' Salone del Podestà, Bologna, June-Aug. 1948, catalogue nos. 50 and 52, where they were dated not earlier than 1735. (3) See Suida, *loc. cit.* in note 1, above.

Attributed to

GIUSEPPE MARIA CRESPI

K1757: Figure 193

PORTRAIT OF A YOUNG PRINCE. Lincoln, Nebr., University of Nebraska, Study Collection (U-364-K), since 1962. Canvas. 37 × 29 in. (94 × 73.7 cm.). Good condition; few restorations in background.

This seems almost a caricature of Crespi's splendid formal portraiture, as seen, for example, in the *Portrait of a Boy* in the Galleria Campori, Modena, with its careful study of personality, rich costume, and details of setting. Crespi's paintings seem to offer little parallel to K1757 in its deliberately humorous distortion of proportions and pose. Yet the color harmonies and the swift, spirited execution, carried scarcely beyond the stage of a sketch, have strongly recommended an attribution to Crespi, toward the end

of his career.¹ K1757 is a painting which would have strongly appealed to Crespi's pupil Pietro Longhi and one which looked forward to Goya. Were it not so delightfully spirited one would be tempted to attribute it to the painter (now believed to be Alessandro Longhi) of the portrait of Ernlao II Pisani, in the Museo Civico, Belluno.²

Provenance: Eugenio Ventura, Florence – exhibited: 'Cinque Pittori del Settecento,' Palazzo Massimo alle Colonne, Rome, April 1943, no. 26 of catalogue by A. Morandotti, as Crespi; 'Giuseppe M. Crespi,' Salone del Podestà, Bologna, June–Aug. 1948, Milan, Sept.–Oct. 1948, no. 60 of catalogue by F. Arcangeli and C. Gnudi, as Crespi, probably in his latest manner. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) K1757 is attributed to Crespi by R. Longhi (in ms. opinion, 1950); the catalogues cited under *Provenance* indicate support for attribution to Crespi. (2) See P. Zampetti, *Dal Ricci al Tiepolo*, 1969, p. 316.

UBALDO GANDOLFI

Bolognese School. Born 1728; died 1781. He was the elder brother and first teacher of the better-known Gaetano Gandolfi. Both brothers studied at the Accademia Clementina in Bologna and were active chiefly in that city, painting religious and allegorical subjects and a few portraits. However, their visit to Venice, in 1760, strongly influenced their style.

Attributed to UBALDO GANDOLFI

K2036: Figure 195

GROUP PORTRAIT. San Francisco, Calif., M. H. De Young Memorial Museum (61–44–20), since 1955.¹ Canvas. 46½ × 69½ in. (117.2 × 175.6 cm.). Good condition; cleaned 1954.

A contemporary once explained that, in spite of Ubaldo's repugnance to working as a portraitist, he could produce an excellent portrait when his sitter was someone toward whom he felt an intimate, sympathetic attachment.² Such an intimate association with the sitters would seem to be suggested by the faces portrayed in K2036. The older man and woman to the extreme left and right have been tentatively identified as the artist's own father and mother, and the painter as the artist Ubaldo himself, while his sitter might be one of the business patrons of the family.³ On the basis of the apparent age of the painter, K2036 has been tentatively assigned to about 1750/53.⁴ However, this is some twenty years earlier than Ubaldo's signed and dated portrait of Cardinal Vincenzo Malvezzi, in the Malvezzi Collection, Rome,⁵ with which K2036 shows close stylistic

similarity; and it is hardly likely that K2036 was painted earlier than the 1760's, since it seems possible to detect in the style some influence of the Gandolfi's sojourn in Venice. The costumes can be paralleled in various paintings of the 1760's. Straightforward, realistic portraits like those in K2036 are unusual in Ubaldo's known oeuvre; only the head of the artist himself could be classed with the series of slightly sentimental, idealistic heads which Ubaldo was wont to paint.⁶ It is possible that K2036 may prove to have been painted by the younger Gandolfi brother, Gaetano (1734–1802).

Provenance: Aram Gallery, New York. Kress acquisition, 1954 – exhibited, after entering the De Young Museum: 'Painting in Italy in the Eighteenth Century,' Art Institute of Chicago, Chicago, Ill., Sept. 19–Nov. 1, 1970, Minneapolis Institute of Arts, Minneapolis, Minn., Nov. 24, 1970–Jan. 10, 1971, Toledo Museum of Art, Toledo, Ohio, Feb. 7–Mar. 21, 1971, p. 128 of catalogue by D. C. Miller, as Gandolfi Family, leaving to further research the decision as to which member of the family was responsible.

References: (1) Catalogue by W. E. Suida, 1955, p. 62, as Ubaldo Gandolfi; *European Works of Art in the M. H. De Young Memorial Museum*, 1966, p. 169, as Ubaldo Gandolfi. (2) See E. Riccomini, in *Paragone*, no. 197, 1966, p. 65. (3) See Suida, in *loc. cit.* in note 1, above. (4) *Ibid.* (5) Reproduced by Riccomini, fig. 60 of *op. cit.* in note 2, above. (6) Compare the one reproduced by R. L. Manning, in catalogue of the exhibition 'Baroque Painters of Bologna,' Finch College Museum of Art, New York, 1962, no. 42.

CRISTOFORO MONARI

Emilian School. Born c. 1667; died 1720. He seems to have developed under the influence of Berentz and, possibly indirectly through Andrea Benedetti, under the influence of Jan Davidsz. de Heem. After working for Cardinal Imperiali in Rome, Monari was active from 1706 in Florence and Pisa.

K194: Figure 194

STILL LIFE WITH MUSICAL INSTRUMENTS. Houston, Tex., Museum of Fine Arts (61–59), since 1953.¹ Canvas. 53½ × 39 in. (136.5 × 99 cm.). Good condition.

Recognized as by the same hand that painted a well-known *Still Life* once attributed to Caravaggio in the Galleria Estense, Modena, K194 has been attributed to a follower of Baschenis² and to the Italo-Flemish artist Andrea Benedetti.³ Both K194 and the Modena painting have now been convincingly associated with two still-life paintings signed

by Cristoforo Monari: one in the Bellini Collection, Rome, dated 1716; the other formerly in the storeroom of the Uffizi and now in the Villa del Poggio a Caiano, dated 1709.⁴ K194 likely dates in the same period, about 1710/15. Beyond its significance as a representation of still life, the picture may be intended as an allegory of the five senses: sight, hearing, taste, smell, and touch. Of special interest to Oriental textile experts is the prominent display of the rug, a type clearly recognizable as a 'Star Ushak.'⁵

Provenance: Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: National Gallery of Art, Washington D.C. (837), 1946–52, as Andrea Benedetti; 'Cristoforo Munari e la Natura Morta Emiliana,' Pinacoteca, Parma, 1964, no. 10 of catalogue by A. G. Quintavalle, as Monari.

References: (1) Catalogue by W. E. Suida, 1953, no. 20, as a Northwest Italian follower of Baschenis. (2) Suida, *loc. cit.* in note 1, above. (3) K194 has been attributed to Benedetti by G. Fiocco, R. Longhi, F. M. Perkins, Suida, and A. Venturi (in ms. opinions). (4) G. Briganti (in *Paragone*, no. 55, 1954, pp. 40 ff., analyzing Monari's style and reproducing the signed painting in Rome and the Modena painting), G. De Logu (in *Emporium*, vol. CXXI, 1955, p. 254; *Natura morta italiana*, 1962, p. 178), and L. Mortari (in catalogue of the exhibition 'Il Settecento a Roma,' Rome, Mar. 19–May 31, 1959, p. 156) give K194 to Monari (both Briganti and Mortari erroneously locate it in Dallas instead of Houston). K194 has been cited by S. Bottari (in *Arte Antica e Moderna*, vol. XII, 1960, pp. 446 f.) as one of Monari's finest paintings, an example of the blending of Lombard and Bergamask traits. For preliminary analysis of Monari's style see G. Briganti (*loc. cit.* above), where the signed painting in Rome is reproduced as fig. 22 and the Modena painting as fig. 23. (5) I am indebted to Charles Ellis for this identification.

FRA VITTORE GHISLANDI

Giuseppe Ghislandi, called both Fra Vittore, the name he assumed when he joined a religious order, and Fra Galgario from the name of the monastery in which he lived as a lay brother. Bergamask-Venetian School. Born 1655; died 1743. His style was indebted to Bombelli, whose pupil and assistant he was in Venice, probably from 1693. About a decade later he returned to Bergamo to take up residence in the Galgario monastery and to continue his active career as portrait painter. His sitters are presented realistically and yet as typical of their time and milieu.

K215: Figure 198

PORTRAIT OF A YOUNG MAN. Washington, D.C., National Gallery of Art (213), since 1941.¹ Canvas. 28 $\frac{3}{4}$ × 22 $\frac{1}{4}$ in. (73 × 56.5 cm.). Good condition; few stained restorations in background.

The assumption that K215 may be a self-portrait² is not acceptable, but the attribution to Ghislandi is convincing.³ Instead of the suggested early date (about 1690),⁴ however, a more acceptable date is between 1710 and 1720, the period to which the *Portrait of a Painter* in the Art Museum, Worcester, Mass.,⁵ is referred, and in which the *Portrait of Dr. Bernardi*, from the Conte Roncalli Collection, Bergamo,⁶ is dated (1717). X-ray reveals, with remarkable clarity, another head beneath the one now visible in K215. It is a turbaned head, in animated pose similar to that of the pupil in K1766B (Fig. 197).

Provenance: Barberini, Rome. Contini Bonacossi, Rome – exhibited: 'Il Settecento Italiano,' Venice, 1929, p. 48, as Ghislandi. Kress acquisition, 1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 37 of catalogue, as Ghislandi; 'Tiepolo and His Contemporaries,' Metropolitan Museum of Art, New York, Mar. 12–Apr. 24, 1938, no. 1 of catalogue, as Ghislandi; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 27 of catalogue, as Ghislandi; 'Venetian Paintings from the Samuel H. Kress Collection,' Aug. 1, 1938, Seattle, Wash., through Oct. 31, 1938, Montgomery, Ala.; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 143 of catalogue, as Ghislandi.

References: (1) Preliminary Catalogue, 1941, p. 77, as by Ghislandi, c. 1690, possibly a self-portrait. (2) See note 1, above. A self-portrait of the artist, obviously very different in features from K215, is in the Accademia Carrara, Bergamo. (3) K215 has been attributed to Ghislandi by R. Longhi, in ms. opinion. (4) *Loc. cit.* in note 1, above. (5) The Worcester portrait is reproduced by R. Pallucchini (in catalogue of the exhibition 'Fra Galgario,' Galleria Lorenzelli, Bergamo, 1967, pl. 14), who notes it cannot be a self-portrait. (6) *Ibid.*, pl. 6.

FRA VITTORE GHISLANDI

K1766A: Figure 196

PORTRAIT OF A PUPIL AS A GENTLEMAN

K1766B: Figure 197

PORTRAIT OF A PUPIL WITH A TURBAN

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.53 and 54), since 1960.¹ Canvas. Each, 55 × 39 $\frac{3}{4}$ in. (139.7 × 101 cm.). Very good condition.

These two paintings have come to present-day attention as pendants,² and since the sitter in K1766B is recognizable as the boy – probably a pupil – who posed for the artist from time to time in various costumes, it is presumed that the

sitter in K1766A also was a pupil. The costume and pose in K1766A appear in other portraits by Ghislandi: in the portrait of an unknown man, for example, of the collection of Conte Agliardi, Bergamo, and in the portrait of Conte Suardo shown with his old servant, in the Accademia Carrara, Bergamo. The latter painting is rectangular, but its background corresponds to that in K1766A. A date toward 1730 may be suggested for K1766A and K1766B.³

Provenance: Marchese Enrico Visconti Venosta, Rome – exhibited: 'Cinque Pittori del Settecento,' Palazzo Massimo alle Colonne, Rome, Apr. 1943, nos. 3 and 4 of catalogue by A. Morandotti, as Ghislandi. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: 'I Pittori della Realtà in Lombardia,' Palazzo Reale, Milan, Apr.–July 1953, nos. 77 and 78 of catalogue by R. Cipriani and G. Testori, as Ghislandi; after acquisition by the North Carolina Museum of Art: 'Paintings in Italy in the Eighteenth Century,' Art Institute of Chicago, Sept. 19–Nov. 1, 1970, Minneapolis Institute of Arts, Nov. 24, 1970–Jan. 10, 1971, Toledo Museum of Art, Toledo, Ohio, Feb. 7–Mar. 21, 1971, no. 7 of catalogue by R. L. Manning (K1766A only), as Ghislandi.⁴

References: (1) Catalogue by F. R. Shapley, 1960, pp. 108, 110, as Ghislandi, c. 1730. (2) Morandotti, *loc. cit.* in *Provenance*. R. Pallucchini (in *Arte Veneta*, vol. xxiv, 1970, p. 293) cites K1766A as a notable example of Ghislandi. (3) Morandotti (*ibid.*) suggests the early 1720's; W. Mostyn-Owen (in *Burlington Magazine*, vol. xcv, 1953, p. 277) suggests the late 1720's, a date which seems more plausible in view of the Rembrandtesque shadows, which Ghislandi only acquired in his later years; G. Briganti (in *Emporium*, vol. xcvi, 1943, p. 196) cites K1766A and K1766B as especially notable portraits of the artist's maturity. (4) See also D. S. Sutton, in *Apollo*, vol. xcii, 1970, p. 170, fig. 7.

FRA VITTORE GHISLANDI

K1641: Figure 199

PORTRAIT OF A YOUNG ARTIST. Tucson, Ariz., University of Arizona (61.115), since 1959. Canvas. 30 × 24½ in. (76.2 × 61.6 cm.). Very good condition.

A typical painting from Ghislandi's mature period,¹ probably about 1735, K1641 shows one of his favorite subjects, a young pupil. This boy is not dressed in a foreign costume, as is the one in K1766B (Fig. 197), but as he might commonly be seen, in the artist's studio, surrounded by studio properties. The former title, *The Young Sculptor*,² may well be misleading; the two sculptured heads are likely models from which the young

pupil practices drawing; his crayon rests on the mask at the left.

Provenance: Dott. Cav. Giovanni Piccinelli, Seriate (Bergamo) – exhibited: 'Il Ritratto Italiano dal Caravaggio al Tiepolo,' Palazzo Vecchio, Florence, 1911, p. 164 of list published in 1911, and p. 150 of a large catalogue of the same exhibition published in 1927, as *A Young Artist*, by Ghislandi. Ercole Piccinelli, Seriate (Bergamo). Ars Antiqua, New York. Kress acquisition, 1949 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53.³

References: (1) K1641 is assigned to Ghislandi's maturity by W. E. Suida, *loc. cit.* in note 3, below. (2) See note 3, below. (3) Suida, in *Philadelphia Museum Bulletin*, xlv, Autumn 1950, p. 18, as Ghislandi, *The Young Sculptor*.

Attributed to FRA VITTORE GHISLANDI

K1767: Figure 200

PORTRAIT OF A MAN IN A WHITE WIG. Lincoln, Nebr., University of Nebraska, Study Collection (U-365-K), since 1962. Canvas. 28½ × 23¾ in. (71.8 × 60.3 cm.). Fair condition; abraded in face and background.

Comparison with such an example of Ghislandi's presumably late style as the *Portrait of an Elderly Man*, from a private Bergamask collection, shown in the recent 'Fra Galgario' exhibition in Bergamo,¹ suggests a tentative date of about 1740 for K1767. The Chardinesque technique and the modern effect of the presentation of personality in K1767 have attracted notice.²

Provenance: Vici, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Galleria Lorenzelli, Sept.–Oct. 1967. The portrait here referred to is reproduced by R. Pallucchini in catalogue of the exhibition as pl. 12. (2) From R. Longhi, who (in ms. opinion) attributes K1767 to Ghislandi; yet its present condition militates against certainty.

Attributed to FRA VITTORE GHISLANDI

K1586: Figure 201

PORTRAIT OF A BOY. Bridgeport, Conn., Museum of Art, Science and Industry; Study Collection, since 1962. Canvas. 26½ × 20½ in. (67.7 × 52.1 cm.). Good condition; minor restorations.

Stylistic relationship to portraits by Ghislandi's master Bombelli admits of the possibility that K1586 may have

been painted by Ghislandi in his early career, about 1700. So little is known of the artist's work in this period that the attribution remains tentative.¹ There would seem to be no basis for the designation *Self-Portrait*, with which K1586 entered the Kress Collection.

Provenance: Paul Drey's, New York – exhibited: 'Settecento Exhibition,' William Rockhill Nelson Gallery of Art, Kansas City, Mo.; 'Art of the Past,' Addison Gallery, Phillips Academy, Andover, Mass., no. 37 of catalogue;² 'Italian Baroque Painting,' Smith College Museum of Art, Northampton, Mass., Feb. 6–25, 1947, no. 33 of catalogue, as *Self-Portrait*, by Ghislandi. Kress acquisition, 1948.

References: (1) K1586 has been attributed (in ms. opinions) to Ghislandi in his early period by G. Fiocco and A. Morassi, and to Ghislandi without indication of date by F. M. Perkins. W. E. Suida (according to a notation in the Kress Foundation archives) labeled it North Italian. (2) The information concerning these two exhibitions was furnished, without dates, by the dealer.

GIACOMO CERUTI

Giacomo Antonio Ceruti, called *Il Pitocchetto* (The Waif), from his paintings of the poor and unfortunate. Brescian School. Born 1691; active as late as 1761, and probably 1766.¹ He was born in Piacenza but was called Brescian, Milanese, or Paduan, from the cities where he resided and worked. He was also in Venice (1736) in the employ of General Schulenburg. He painted some religious pictures, but his chief subjects were portraits and genre. His portrayal of all classes of society is remarkably realistic in character. His paintings carry to its logical conclusion the style developed by Savoldo and Moroni and by Ceruti's near contemporary, Ghislandi.

K2182 : Figure 202

THE CARD GAME. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.55), since 1960.² Canvas. 28½ × 40¾ in. (72.4 × 103.5 cm.). Very good condition; cleaned 1959/60.

Less than twenty years ago, when K2182 was in a private collection in London and Ceruti was less widely known than now, K2182 plausibly passed as a product of the Neapolitan School.³ A date in the late 1730's may be suggested on the possibility of some influence here of Pietro Longhi, who at the time of Ceruti's sojourn in Venice had only recently dedicated himself to genre painting. But while Longhi emphasizes the fastidious, superficial taste of the eighteenth century, Ceruti conveys a sense of the tragedy of human existence. Even in scenes of diversion, such as this card game, the sadness of the men

and women who look out of Ceruti's pictures recalls Watteau. The face of the woman in K2182 who rests her head on her hand, lost in meditation, seemingly oblivious of the game in progress, is paralleled in Ceruti's *Girl with a Fan* (Accademia Carrara, Bergamo) and likewise in Watteau's paintings of Pierrot.

Provenance: Private Collection, London.⁴ Wengraf's, London. David M. Koetser's, New York. Kress acquisition, 1957.

References: (1) For recently discovered biographical data see A. Morassi, in *Pantheon*, vol. xxv, 1967, pp. 348 ff., and R. Bassi-Rathgeb, in *Arte Veneta*, vol. xxi, 1967, p. 237. (2) Catalogue by F. R. Shapley, 1960, p. 112, as Ceruti. (3) See Morassi (p. 360 of *op. cit.* in note 1, above), who accepts K2182 as Ceruti. K2182 has also been given to Ceruti by H. Voss (in ms. opinion). (4) See Morassi, p. 360 of *op. cit.* in note 1, above.

GIACOMO CERUTI

K1771 : Figure 203

PORTRAIT OF A COUNTRY GENTLEMAN. Seattle, Wash., Seattle Art Museum (It 37/C3374.1), since 1954.¹ Canvas. 37¼ × 29¾ in. (94.6 × 74.6 cm.). Good condition except for slight restoration in background; cleaned 1954.

This is a typical example of Ceruti's portraiture,² of his straightforward, objective representation of the sitter. Such characterization applies not only to features and costume but also to expression. Ceruti has presented the somewhat puzzled, even troubled, personality of this provincial gentleman, for whom life is not easy in spite of an apparently satisfactory social status. Comparison with Ceruti's self-portrait in the Brera, Milan,³ which seems to show the artist at about 60 years of age, suggests a date of about 1750 for K1771, although the execution of the costume is here stiffer, less richly modeled than in the self-portrait.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: 'I Pittori della Realtà in Lombardia,' Palazzo Reale, Milan, Apr.–July 1953, no. 138 of catalogue by R. Cipriani and G. Testori, as Ceruti; 'Style, Truth and the Portrait,' Cleveland Museum of Art, Cleveland, Ohio, Oct. 1–Nov. 10, 1963, no. 28 of catalogue by R. G. Saisselin, as Ceruti.

References: (1) Catalogue by W. E. Suida, 1954, p. 72, as Ceruti. (2) K1771 has been attributed to Ceruti by R. Longhi (in ms. opinion) and accepted as such by Cipriani and Testori and by Saisselin (in catalogues cited in *Provenance*). (3) The self-portrait is reproduced by A. Morassi, in *Pantheon*, vol. xxv, 1967, p. 349, fig. 1.

Circle of GIACOMO CERUTI

K1826: Figure 204

YOUNG COWHERD. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.15), since 1961.¹ Canvas. $55\frac{1}{8} \times 39\frac{3}{4}$ in. (140 × 101 cm.). Good condition.

The old attribution of K1826 to Murillo² has clung to the painting until very recently.³ But Spanish critics tend to deny it not only to Murillo but to any Spanish artist.⁴ The type of subject was as common in Northern Italy as with Murillo, and the mundane conception of the subject in this painting, together with the somewhat muddy effect of the technique, suggests the mid-eighteenth-century circle of Ceruti.

Provenance: Earl of Lonsdale, Lowther Castle, Westmorland. Kress acquisition, 1950.

References: (1) Catalogue, 1962, unnumbered p., as Murillo. (2) G. F. Waagen (*Treasures of Art in Great Britain*, vol. III, 1854, p. 265), describing the paintings in the Earl of Lonsdale's collection, cites by Murillo 'A boy *faisant la chasse*.' If this refers to K1826, '*faisant la chasse*' must be interpreted as 'hunting for vermin.' More definitely, the following two references (these, likewise, to a painting in the Lonsdale Collection) are taken as applicable to K1826: W. Stirling-Maxwell, *Annals of the Artists in Spain*, 2nd ed., vol. IV, 1891, p. 1634, as by Murillo, 'Boy, herding cattle and ridding himself of vermin, 4 ft. 6 in. high, 3 ft. 3 in. wide'; and C. B. Curtis, *Veldzquez and Murillo*, 1883, p. 278, no. 416, where the attribution and description are the same as Stirling-Maxwell's, and the latter author and Waagen are both cited. (3) R. Longhi (in ms. opinion) has attributed K1826 to Murillo. (4) This denial is made (verbally) by J. A. de Lasarte and J. Milicua, both of Barcelona.

ALESSANDRO MAGNASCO

Genoese School. Born, 1667; died 1749. When his father, a painter, died, Alessandro was sent, in 1677, from his Genoese home to Milan, where he studied under Filippo Abbiati. He was influenced by Morazzone, Salvator Rosa, Callot, and by the Genoese Castiglione and Valerio Castello. But his own influence on others was greater, especially on Sebastiano and Marco Ricci. Most of Magnasco's life was spent in Lombardy, chiefly in Milan. He was there from 1677 to 1703, and then in Florence for eight years. He was again in Milan from 1711 until 1735, when he was called back to his birthplace by his daughter. He remained in Genoa until his death. Magnasco's paintings are especially prized for their lively compositions, brilliant brushwork, and subtle color harmonies.

K1114: Figure 205

LANDSCAPE WITH FIGURES. Birmingham, Ala., Birmingham Museum of Art (61.110), since 1952.¹ Canvas. $58\frac{1}{2} \times 46\frac{3}{4}$ in. (148.6 × 118.8 cm.). Good condition.

The attribution of K1114 to Magnasco is accepted without question, and the date proposed is before the artist left Milan for Florence in 1703.² The Arcadian mood of the picture contrasts with the fantastic and dramatic subjects usually associated with his later career. A drawing in the Uffizi³ is evidently a study, followed very closely, for the woman in full profile washing clothes in K1114. X-ray of this woman in the painting brings out clearly Magnasco's solid modeling of forms. The group of a man and woman at the lower right is repeated in a horizontal painting of *St. Anthony Preaching to the Fish*, formerly belonging to Luigi Podio, Venice;⁴ and all the figures in K1114 are repeated in a horizontal composition, *Landscape with Washerwomen and Figures in Repose* recently exhibited in Milan.⁵

Provenance: A. Sambon, Paris. Private Collection, Venice. Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: National Gallery of Art, Washington, D.C. (476), 1941-52.⁶

References: (1) Catalogue by W. E. Suida, 1952, p. 63, and 1959, p. 91, as Magnasco. (2) For this suggestion as to date see Suida, *loc. cit.* in note 1, above. Others who have attributed K1114 to Magnasco are G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and B. Geiger (*Magnasco*, 1949, p. 153). (3) Reproduced by M. Pospisil, *Magnasco*, 1944, pl. 220. (4) Reproduced by Geiger, pls. 48 and 476 of *op. cit.* in note 2, above. (5) 'Dipinti di Due Secoli,' Palazzo Serbelloni, Milan, Nov. 16-Dec. 1, 1963, pl. 16. (6) *Preliminary Catalogue*, 1941, p. 119, as Magnasco.

ALESSANDRO MAGNASCO

K1936: Figure 206

LANDSCAPE WITH WASHERWOMEN

K1937: Figure 207

LANDSCAPE WITH FIGURES

Houston, Tex., Museum of Fine Arts (61-71 and 61-72), since 1958. Canvas. Each, $28\frac{1}{2} \times 22\frac{1}{4}$ in. (72.4 × 56.5 cm.). Both in good condition except for few restorations.

These two paintings, like K2106 and K2107 (Figs. 208 and 209), were obviously painted as a pair. Like similar idyllic subjects, K1936 and K1937 are tentatively assigned to the early years of the eighteenth century.¹

Provenance: Earl of Suffolk, Charlton Park, Malmesbury, Wiltshire (sold, Spink & Son's, London, 1930). John S. Thacher, Washington, D.C. – exhibited: Fogg Art Museum, Cambridge, Mass., 1938–41; 'Paintings by Alessandro Magnasco,' Durlacher Bros., New York, Jan. 9–Feb. 3, 1940, nos. 19, 20. Rosenberg and Stiebel's, New York. Kress acquisition, 1953.

Reference: (1) K1936 and K1937 have been attributed to Magnasco by W. E. Suida (in ms. opinion, dating them in the first quarter of the eighteenth century) and B. Geiger (*Magnasco*, 1949, p. 85).

ALESSANDRO MAGNASCO

K1952 : Figure 212

PULCINELLA SINGING WITH HIS MANY CHILDREN

Columbia, S.C., Columbia Museum of Art (54-402/23), since 1954.¹ Canvas. Oval, 30×41 in. (76.2×104.1 cm.).

For the commentary, etc., see K1953, below.

K1953 : Figure 213

THE SUPPER OF PULCINELLA AND COLOMBINA

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.56), since 1960.² Canvas. Oval (with corners added later), 30 $\frac{3}{4}$ ×41 $\frac{3}{8}$ in. (78.1×105.1 cm.). Both in very good condition; cleaned 1953/54.

Designed as a pair, K1952 and K1953 are the largest known and perhaps the latest paintings in a group of scenes devoted to Pulcinella and his family. These were the chief characters in a masked comedy which was popular in various centers in Europe, although the large hooked noses seen in K1952 and K1953 were apparently a distinctive feature of the Neapolitan masks. Most of Magnasco's paintings of the comedians are much smaller than this pair and have only two or three figures in each.³ There is a tendency to date the whole group around 1710/20. The artist's Florentine or second Milanese period.⁴ The group demonstrates well Magnasco's approach to genre painting. He is not a caricaturist or moralist, in the sense of Hogarth, or a satirist, in the sense of Goya, or a descriptive painter, in the sense of de Hooch. He arranges and rearranges a typically costumed group of people, in their typical activities and typical environment, and under a rich play of light and shade, to obtain delightfully lively, fantastic effects.

Provenance: Private Collection, Germany. David M. Koetser's, New York. Kress acquisition, 1953 – exhibited, after entering the Columbia Museum of Art: 'Art Treasures

for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962 (K1952 only), no. 58, as Magnasco; 'Alessandro Magnasco,' J. B. Speed Art Museum, Louisville, Ky., Feb. 20–Mar. 26, 1967, and University of Michigan Museum of Art, Ann Arbor, Mich., Apr.–May 1967, nos. 27 and 28, as Magnasco.

References: (1) Catalogue by W. E. Suida, 1954, p. 55, and by A. Contini Bonacossi, 1962, pp. 113 f., as Magnasco. (2) Catalogue by F. R. Shapley, 1960, p. 114, as Magnasco. (3) Some of these smaller scenes are reproduced by B. Geiger, *Magnasco*, 1949, pls. 177–185. (4) Geiger (p. 26 of *op. cit.* in note 3, above) dates them in his Florentine period; Suida (*loc. cit.* in note 1, above) dates them in the second Milanese period; C. Seymour, Jr. (*Art Treasures for America*, 1961, p. 161) follows Suida's dating. No one has doubted the attribution to Magnasco.

ALESSANDRO MAGNASCO

K1192 : Figure 215

CONSECRATION OF A FRANCISCAN FRIAR

K1222 : Figure 216

BURIAL OF A FRANCISCAN FRIAR

El Paso, Tex., El Paso Museum of Art (1961-6/37a and b), since 1961.¹ Canvas. Ovals, each, 18 $\frac{5}{8}$ ×14 $\frac{5}{8}$ in. (47.3×37.2 cm.). Both in good condition.

These are characteristic examples among the scenes of monastic life which make up a large body of Magnasco's subject matter,² and they testify against the accusation that he treated such scenes in an irreligious or satirical spirit. Magnasco peoples his pictures not with individuals but with classes, and whether they be washerwomen, boatmen, or monks he treats them with almost as much detachment as he treats water and trees. The moving bodies and draperies serve to catch and shatter the light, giving the fantastic effect characteristic of his style. A date late in Magnasco's second Milanese period, toward 1735, has been suggested for K1192 and K1222.³ But they are similar in effect to the oval of almost equal size in a private collection in Genoa which shows *Soldiers Playing Cards*,⁴ for which a date of 1720/25 has been suggested. Another version of K1222, in rectangular format, but with little variation in the figure composition, once belonged to Giovanni Salocchi, Florence, and went later to a Venetian private collection.⁵ X-ray indicates slight changes having been made by the artist in the backgrounds of K1192 and K1222.

Provenance: Arnold van Buren, Naarden, Holland (sold,

A. Mak's, Amsterdam, May 26–27, 1925, no. 65, as Magnasco). Vienna (1938).⁶ Benno Geiger's, Venice. Accursio Accorsi, Bologna. Carlo Foresti, Carpi. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53.⁷

References: (1) Catalogue by F. R. Shapley, 1961, no. 37, as Magnasco. (2) K1192 and K1222 have been attributed to Magnasco by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), M. Pospisil (*Magnasco*, 1944, pp. xxxvi and lxxvii, suggesting a dating at end of the second Milanese period), and B. Geiger (*Magnasco*, 1949, pp. 78 and 195). See also note 6, below. (3) See Pospisil, *loc. cit.* in note 2, above. (4) No. 141 in the exhibition 'I Pittori Genovesi a Genova nel '600 e nel '700,' Genoa, Sept. 6–Nov. 9, 1969, reproduced. (5) See Geiger, pp. 89, 147, and pl. 438 of *op. cit.* in note 2, above. Geiger's pl. 437 reproduces a picture entitled *Death of a Friar* as pendant to the rectangular version of K1222. (6) Geiger (p. 78 of *op. cit.* in note 2, above) says that he found K1192 and K1222 in Vienna in 1938 and took them to Italy, where they passed into the collections noted in *Provenance*. (7) Catalogue by W. E. Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 20, as Magnasco.

ALESSANDRO MAGNASCO

K2178: Figure 217

BAY WITH SHIPWRECK. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.57), since 1960.¹ Canvas. $45\frac{1}{4} \times 68\frac{1}{8}$ in. (114.9 × 173 cm.). Very good condition except for slight abrasion in clouds; cleaned 1958/59.

Among the many water scenes painted by Magnasco, presumably after his return to Genoa in 1735, K2178 is unusually large and also one of the most brilliant in technique. Streaks and splashes of white pigment mark the crests of the lashing waves, and nervous touches of highlight on ropes and tugging workmen convey the urgency of their action, without clearly defining it. On what appears to be a two-handled jug under the trees at the right is a curious marking, which may perhaps be described as a combination of an anchor and a dagger. Since this curious design appears again on an object in the middle foreground of K2107 (Fig. 209), it would seem to have some special significance; could it be a fanciful symbol used at this time by the artist as his signature?

Provenance: Mrs. Kittoe Payne – exhibited: Bristol Museum.² Payne sale (Sotheby's, London, July 7, 1954, no. 59, as Magnasco; bought by Sweizer). David M. Koetser's, New York. Kress acquisition, 1957 – exhibited: National Gallery of Art, Washington, D.C., 1959–60;

after entering the North Carolina Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 59, as Magnasco; 'Genoese Masters,' Dayton Art Institute, Dayton, Ohio, Oct. 19–Dec. 2, 1962, John and Mable Ringling Museum, Sarasota, Fla., Jan. 5–Feb. 17, 1963, and Wadsworth Atheneum, Hartford, Conn., Mar. 19–May 5, 1963, no. 42 of catalogue by R. and B. S. Manning, as Magnasco, c. 1735; 'From El Greco to Pollock,' Baltimore Museum of Art, Baltimore, Md., Oct. 22–Dec. 8, 1968, no. 34 (catalogue note by R. Rearick), as Magnasco, after 1735.

References: (1) Catalogue by F. R. Shapley, 1960, p. 116, as Magnasco. (2) This exhibition is mentioned on the back of the dealer's photograph, with no information as to date.

ALESSANDRO MAGNASCO

K2106: Figure 208

SEACOAST VIEW. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.41), since 1961.¹ Canvas. $57\frac{1}{8} \times 45\frac{1}{4}$ in. (145.1 × 115 cm.). Good condition except for few restorations in sky; cleaned 1961.

For the commentary, etc., see K2107, below.

K2107: Figure 209

SEACOAST VIEW. Destroyed by fire, Dec. 26, 1956. Canvas. $57\frac{3}{4} \times 45\frac{3}{4}$ in. (146.7 × 116.2 cm.).

In keeping with Magnasco's interest in designing compositions in pairs, thinking of their decorative effect on the walls of a room, K2106 and K2107 were obviously painted as pendants. They could even have been placed in immediate juxtaposition to give the suggestion of one wide composition, with a large spreading tree in the middle. They are probably to be dated after 1735, along with a great many of Magnasco's seacoast scenes. Among the unexplained numbers, letters, and signs on the roped packages² shown in the middle foreground of K2107 is a device resembling an anchor and dagger, like the device noted on a jug in K2178 (Fig. 217).

Provenance: Sir William Bagot. Orleans House, London. David M. Koetser's, New York. Kress acquisition, 1955.

References: (1) Catalogue by F. R. Shapley, 1961, p. 80, as Magnasco. (2) Such roped packages are scattered on the ground or loaded on boats in many of Magnasco's seacoast scenes. Hauling packages between points along the coast was probably the chief business of the picturesque boatmen with whom Magnasco peoples his coast scenes.

ALESSANDRO MAGNASCO

K1191: Figures 210, 214

THE BAPTISM OF CHRIST

K1221: Figure 211

CHRIST AT THE SEA OF GALILEE

Washington, D.C., National Gallery of Art (528 and 532), since 1941.¹ Canvas. $46\frac{1}{2} \times 57\frac{3}{4}$ in. (117.5×146.7 cm.) and $46\frac{1}{2} \times 57\frac{3}{4}$ in. (118×146.7 cm.), respectively. Both in good condition except that sky is abraded, especially in K1221; K1191 cleaned 1959, K1221 cleaned 1960.

Correspondence between K1191 and K1221 in size, technique, color scheme, and composition, along with the fact that they have come down together to recent owners, is good evidence that they were painted as pendants. They are characteristic examples of Magnasco's technique, which changed so little during his career that it is not a very helpful indicator of chronology.² The dominance of stormy water scenery in both pictures has been taken as a possible index of date, suggesting the last period of Magnasco's life, after 1735, when he had returned to Genoa, to his childhood view of the sea.³ The dramatic effect is enhanced by closing in the dashing waves with a bank of trees on each side, like the coulisses of a theater stage. The agitated figures in both Biblical scenes – K1191 taken from John 1:32–33; K1221, from John 21:7–8 – seem themselves to be in the grip of nature's turbulence. The art of Tintoretto has been cited for contrasts to this effect.⁴ In Tintoretto's *Christ at the Sea of Galilee* (K1345; Fig. 92) Christ, standing at the left, His tall figure reaching nearly the full height of the canvas, His gesture calm but decisive, His garments untouched by the winds that toss the waves and drive the blustering clouds, easily dominates tempestuous nature. In K1221, a composition which seems in some respects suggested by Tintoretto's, the small figure of Christ, His garments snapping in the wind, is little differentiated from the seething waters. A drawing in the Puccio-Prefumo Collection, Genoa,⁵ seems to be a study for the two central figures in K1191. A painting of *St. Augustine and the Child on the Seashore* recently presented to the Galleria di Palazzo Bianco, Genoa, has been cited convincingly as a stylistic parallel to K1191.⁶

Provenance: Private Collection, Genoa. Contini Bonacossi, Rome.⁷ Kress acquisition, 1939 – exhibited: 'Paintings by Alessandro Magnasco,' Durlacher Bros., New York, Jan. 9–Feb. 3, 1940, nos. 1 and 2, as Magnasco; 'Masterpieces of Art,' New York World's Fair, 1940, no. 34 of catalogue (K1191 only), as Magnasco; 'Golden Gate International Exposition,' San Francisco, Calif., 1940, no. 161 of catalogue (K1221 only), as Magnasco.

References: (1) *Preliminary Catalogue*, 1941, p. 120, as Magnasco. (2) E. K. Waterhouse, *Italian Baroque Painting*,

1962, p. 223. K1191 and K1221 have been attributed to Magnasco by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), G. Delogu (*Pittori minori liguri, lombardi, piemontesi del seicento e del settecento*, 1931, p. 126, mentioning K1221 only), A. Morandotti (*Cinque pittori del settecento*, 1943, p. 71), Geiger (*loc. cit.* in note 3, below), and Dürst (*loc. cit.* in note 4, below). (3) B. Geiger, *Magnasco*, 1949, pp. 41 f.; see also his pp. 152 f. (4) H. Dürst, *Alessandro Magnasco*, 1966, pp. 100 ff. (5) Reproduced by Geiger, *IDisegni del Magnasco*, 1945, pl. 58. (6) No. 143 of the exhibition 'Pittori Genovesi a Genova nel '600 e nel '700,' Sept. 6–Nov. 9, 1969, reproduced. (7) A. Sambon, *Alessandro Magnasco, catalogue des oeuvres de ce maître exposés à la Galerie Sambon*, May 22–June 12, 1929; K1221 is here mentioned as in the Contini Collection, Rome, and reference is made to a drawing by Magnasco in the Geiger Collection, Vienna, of the group of Christ and St. Peter, the figures similar, but in a somewhat different arrangement from that in K1221. The drawing is reproduced by Geiger, in *Belvedere*, vol. III, pt. 1, 1923, pl. 20.

Follower of

ALESSANDRO MAGNASCO

K1130: Figure 218

SEASCAPE WITH FRIARS. New Orleans, La., Isaac Delgado Museum of Art (61.86), since 1953.¹ Canvas. $21\frac{3}{4} \times 17$ in. (55.2×43.2 cm.). Good condition.

The subject, monks praying on the coast of a stormy sea, is familiar in Magnasco's oeuvre; but the rendition of K1130 would seem to be by a follower of the popular master, either contemporary or nearly so.² The treatment of the water and of the trees in K1130 is uncharacteristic of Magnasco, and the figures have less definition of form than is expected in even the most sketchy of his paintings. Contrast between the weak forms in an X-ray of K1130 and the strong forms in an X-ray of K1114 (Fig. 205) helps explain the difference in attribution of the two pictures.

Provenance: Count Zubow, St. Petersburg – exhibited: 'Italian Jewels in Russia,' 1912.³ Jacob Heinemann's, New York. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (482), 1941–51.⁴

References: (1) Catalogue by W. E. Suida, 1953, p. 58, and by P. Wescher, 1966, p. 60, as Magnasco, probably late. (2) K1130 has been attributed to Magnasco by B. Berenson, G. Fiocco, R. Longhi tentatively, F. M. Perkins, and A. Venturi (in ms. opinions). See also note 1, above. B. Geiger (*Magnasco*, 1949, p. 153) lists K1130 as of dubious authenticity. (3) Information from dealer's dossier. (4) *Preliminary Catalogue*, 1941, pp. 119 f., as Magnasco.

Follower of
ALESSANDRO MAGNASCO

K1029 : Figure 219

SOLDIERS PLAYING CARDS. Phoenix, Ariz., Arizona Museum, since 1937.¹ Canvas. 23 × 29 in. (58.4 × 73.7 cm.). Condition not checked.

The former attribution of K1029 to Magnasco² may have been suggested by the eccentric arrangement of some of the highlights and by the subject of military camp life, of which a few examples are to be found in Magnasco's oeuvre. It is possible to find tent, drum, and jugs, for example, somewhat similar to those seen in K1029, and the outstretched right leg of the soldier on the left recalls some of that artist's characteristic poses. But the types of figures

and trees and the drawing of drapery folds cannot be paralleled in Magnasco. The style is so uncertain as to discourage an attempt at approximate dating; it may even be questioned whether the work is Italian.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1936.

References: (1) *Soldiers Playing Cards . . . by Alessandro Magnasco*, pamphlet published by the Arizona Museum, Mar. 12, 1938. (2) K1029 has been attributed to Magnasco by G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions). F. M. Perkins (in ms. opinion) finds that the attribution, while not entirely convincing, is very plausible; and W. E. Suida (in ms. opinion) says the picture is 'different in coloring as in stylization of men and landscape from all we know by this excellent Genoese master.'

MANTUAN, NEAPOLITAN, AND ROMAN SCHOOLS

XVIII CENTURY

GIUSEPPE BAZZANI

Mantuan School. Born 1690; died 1769. He was a pupil of an unimportant artist from Parma, Giovanni Canti; but he was chiefly influenced by earlier styles, of Veronese, Giulio Romano, Rubens and van Dyck, by the more nearly contemporary Fetti, and eventually by the intimations of Rococo elegance which were reaching him from his immediate contemporaries in Italy and Northern countries, especially Austria, where, in turn, his influence was felt by Maubertsch.

K1266: Figure 228

THE INCREDULITY OF ST. THOMAS. Tucson, Ariz., University of Arizona Museum of Art (61.110), since 1951.¹ Canvas. $50\frac{1}{2} \times 36\frac{3}{8}$ in. (128.3×92.4 cm.). Fair condition except for abrasion in head above Christ's left shoulder; cleaned c. 1951.

Partly because the figures are somewhat more realistic, less stylized than those which became most characteristic of Bazzani, there has been a tendency to place K1266 in the earliest years of his full maturity.² How to date those years is a difficult problem, since the chronology of Bazzani's oeuvre is only beginning to be clarified. A painting recently proposed as one of his earliest accepted works, the *Education of the Virgin* in the parochial church at Portiolo,³ which cannot be earlier than 1718, is stylistically related to K1266. But the more flowing technique of K1266 and its more expert composition (in these respects, as also in the figure types, very similar to Bazzani's *Sts. Peter and Paul* in the Pradelli Collection, Bologna⁴) would seem to date it considerably later, perhaps about 1730/35. From a few years later still, probably, comes another version (not a replica) of K1266, which was formerly in the Borghesani Collection, Rome.⁵ When exhibited in Mantua in 1933, K1266 had a pendant, the *Tribute of Caesar*.⁶

Provenance: Signora Jole Fochessati, Mantua – exhibited: 'Mostra Retrospettiva del Bazzani,' Palazzo Ducale, Mantua, May 1933, no. 32 of catalogue by N. Giannantoni, as Bazzani. Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: 'Bazzani,' Casa del Mantegna, Mantua, May 14–Oct. 15, 1950, no. 65 of catalogue by N. Ivanoff, as early Bazzani; after acquisition by the University of

Arizona: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 2, as Bazzani.

References: (1) Catalogue by W. E. Suida, 1951, no. 20, and 1957, no. 19, as Bazzani, rather early. (2) See Suida (1957 *op. cit.* in note 1, above) and C. Semeghini (in *Emporium*, vol. LXXXVIII, 1933, pp. 63 f., reviewing the Bazzani exhibition of 1933). (3) Reproduced by C. P. Tellini, in *Arte Lombarda*, vol. XIII, 1968, p. 104, fig. 1. (4) See C. Perina, in *Arte Antica e Moderna*, nos. 34–36, 1966, pp. 245 f., fig. 104a. (5) Reproduced by A. Morandotti, *Cinque pittori del settecento*, 1943, p. 81. It was sold in Milan in 1962; see C. Perina, in *Art Bulletin*, vol. XLVI, 1964, p. 228, fig. 3 (apparently after cleaning). (6) Reproduced by Semeghini, p. 61 of *op. cit.* in note 2, above. According to Suida (1957 *op. cit.* in note 1, above), this pendant was later in a private collection in Bologna.

GIUSEPPE BAZZANI

K344: Figure 229

A LAUGHING MAN. Columbia, Mo., University of Missouri, Study Collection (61.72), since 1961.¹ Canvas. $30 \times 24\frac{1}{4}$ in. (76.2×61.6 cm.). Good condition except for abrasions in face.

Like Bazzani's *Incredulity of St. Thomas* (K1266; Fig. 228), K344 probably dates from the artist's early maturity, about 1735.² The subject has been interpreted as a buffoon or comedian³ and as an imbecile.⁴ The suggestion that K344 is a fragment⁵ is not very convincing: the composition does not seem incomplete, and the gaze of the young man is directed out of the picture, toward the spectator, rather than toward a missing part of the composition.

Provenance: Contini Bonacossi, Florence – exhibited: 'Il Settecento Italiano,' Venice, 1929, p. 45 of catalogue, as Bazzani; 'Mostra Retrospettiva del Bazzani,' Palazzo Ducale, Mantua, May 1933, no. 25 of catalogue by N. Giannantoni, as *Lo Scemo*, by Bazzani. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (301), 1941–52.⁶

References: (1) F. R. Shapley, in *Missouri Alumnus*, vol. XLIX, no. 8, 1961, p. 4, as Bazzani. (2) K344 has been attributed to Bazzani by R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), G. Fiocco (*La Pittura veneziana alla mostra del settecento*, n.d. [1929/30?], p. 48), U. Ojetti, G. Fogolari, and others. (*Il Settecento italiano*, 1932, pl. III), N. Ivanoff (catalogue of the exhibition 'Bazzani,' Casa del Mantegna, Mantua, May 14–Oct. 15, 1950, p. 79; although included in this catalogue, K344 was not shown at this exhibition), and R. Wittkower (*Art and Architecture in Italy, 1600 to 1750*, 1958, pl. 181A, dating it c. 1740). (3) *Loc. cit.* in note 6, below. (4) See Giannantoni, in catalogue cited in *Provenance*; also Wittkower (*loc. cit.* in note 2, above), and Ivanoff (*loc. cit.* in note 2, above). (5) Ivanoff, *ibid.* (6) *Preliminary Catalogue*, 1941, p. 18, as Bazzani, c. 1730.

GIUSEPPE BAZZANI

K1270: Figure 220

PHOEBUS. Amherst, Mass., Amherst College, Study Collection (1961–75), since 1961.¹ Canvas. $46\frac{1}{4} \times 44\frac{3}{8}$ in. (117.5 × 112.7 cm.). Underpaint showing through surface; otherwise good condition.

For the commentary, etc., see K1273, below.

K1271: Figure 221

HERCULES. Washington, D.C., Howard University, Study Collection (61.155.P), since 1961.² Canvas. $45\frac{5}{8} \times 44\frac{1}{2}$ in. (115.9 × 113 cm.). Underpaint showing through surface; otherwise good condition.

For the commentary, etc., see K1273, below.

K1272: Figure 224

CLEOPATRA (?). Oberlin, Ohio, Oberlin College, Study Collection (61.86), since 1961.³ Canvas. $46 \times 44\frac{3}{8}$ in. (116.9 × 112.7 cm.). Underpaint showing through surface; otherwise good condition.

For the commentary, etc., see K1273, below.

K1273: Figure 225

ERMINIA (?). Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.8), since 1961.⁴ Canvas. $46 \times 44\frac{1}{2}$ in. (116.9 × 113 cm.). Underpaint showing through surface; otherwise good condition.

These four paintings, attributed without reserve to Bazzani,⁵ were probably designed as overdoor decorations, and their graceful contours were no doubt echoed in

carved or stucco decorations in other Rococo details of the room. The subjects have been variously interpreted. Phoebus, guiding his dashing steeds through the skies, is easily recognized in K1270. Hercules is unmistakable in K1271. Minerva has been suggested as a possible subject of K1273, but attempts to identify from Classical mythology the principal figure in K1272 have been fruitless. Perhaps the two definitely mythological personages (in K1270 and K1271) were balanced by two from history and literature. In K1272 the serpent, scepter, crown, and jewels may possibly identify the heroine here as Cleopatra; and in K1273 some of the accessories may be intended to suggest Tasso's Erminia, disguised in Clorinda's armor, just as she has arrived and dismounted in the old shepherd's retreat, although what the books could signify in this scene is by no means clear.⁶ The compositions may have allegorical overtones: thus K1270 has been interpreted as *Light*, K1271 as *Force*, K1272 as *Majesty* or *Peace*, and K1273 as *Good Government*.⁷ Stylistic resemblance to Bazzani's decorations of about 1750 in Santa Maria della Carità, Mantua, suggests a similar dating for the present series.⁸

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: 'Bazzani,' Casa del Mantegna, Mantua, May 14–Oct. 15, 1950, nos. 60, 62, 66, and 68 of catalogue by N. Ivanoff, as *Majesty*, *Light*, *Good Government*, and *Force*, by Bazzani, c. 1750.

References: (1) Catalogue by C. H. Morgan, 1961, p. 26, as *Phoebus*, by Bazzani. (2) Catalogue by J. A. Porter, 1961, no. 11, as *Hercules*, by Bazzani. (3) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 43, and *European and American Paintings and Sculpture in the Allen Memorial Art Museum*, 1967, pp. 12 f.), tentatively as *Allegory of Peace*, by Bazzani, c. 1750 (but see note 7, below, and Stechow, in *Allen Memorial Art Museum Bulletin*, vol. XXVII, 1970, p. 55, for corrections). (4) *Bulletin of the Walker Art Museum*, vol. I, no. 1, 1961, p. 8, as *Minerva*, by Bazzani, middle of eighteenth century. (5) They have been attributed to Bazzani by W. E. Suida (in ms. opinion) and N. Ivanoff (*loc. cit.* in *Provenance*). (6) An old listing in the files of the Kress Foundation labels K1272 as *Cleopatra* and K1273 as *Erminia*. (7) The interpretation of the subjects as *Light*, *Force*, *Majesty*, and *Good Government* was first suggested by Suida (*loc. cit.* in note 5, above) and has been followed by Ivanoff (*loc. cit.* in *Provenance*); Stechow (*loc. cit.* in note 3, above) favored the title *Peace* for K1272; but he writes me (Apr. 2, 1969) that he thinks this identification incorrect and that Professor Panofsky had suggested *Venus* as the subject of K1272, an interpretation which, as Stechow notes, does not seem convincing. Neither is the identification of this figure as Cleopatra very satisfactory. (8) See Ivanoff, no. 60 of *op. cit.* in *Provenance*, citing the four paintings as 'stupendi pannelli.'

GIUSEPPE BAZZANI

K312: Figure 230

THE DEPARTURE OF THE PRODIGAL SON. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61-57), since 1961. Canvas. $38\frac{3}{8} \times 49\frac{3}{8}$ in. (97.5×125.4 cm.). Good condition.

Although the subject of K312 has not always been understood – it has been called the *Young Mazeppa*,¹ the *Expulsion of Hagar and Ishmael*,² and merely a *Group of Figures*³ – the attribution to Bazzani has not been questioned.⁴ That the subject is the *Departure of the Prodigal Son* is evident from the fact that replicas of the composition are associated with other episodes from the parable of the prodigal son. K312 is stylistically classed as the earliest of the versions (or replicas), probably dating soon after 1750.⁵ Next in date, as it is somewhat more dramatic in spirit than K312, would seem to be the version formerly in the Prampolini Tirelli Collection, Reggio Emilia.⁶ Then still later, perhaps about 1760, comes the *Return of the Prodigal Son*, in yet more sketchy technique, in a private collection in Venice, where it has as pendant the scene of the *Prodigal Son with the Courtesan*.⁷ A version of the *Departure of the Prodigal Son* in the Budapest Museum,⁸ resembling the pair in the Venetian collection in technique and size, would seem to have been painted as one of the same series; and in the same style is a painting of a fourth scene from the parable, the *Prodigal Son Resting*, in a private collection in Milan.⁹ The versions of the *Departure of the Prodigal Son* mentioned thus far, while differing somewhat in technique and expression, follow very closely the composition of K312. Entirely different in composition is a version of the subject seen in a drawing by Bazzani in the Archivio di Stato, Mantua.¹⁰ X-ray detects another, but indecipherable, painting under the one now visible in K312.

Provenance: Contini Bonacossi, Florence – exhibited: 'Il Settecento Italiano,' Venice, 1929, p. 45 of catalogue, as *Group of Figures*, by Bazzani; 'Mostra Retrospettiva del Bazzani,' Palazzo Ducale, Mantua, May 1933, no. 28 of catalogue by N. Giannantoni, as Bazzani. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (275), 1941-60.¹¹

References: (1) M. Goering, *Italienische Malerei des siebzehnten und achtzehnten Jahrhunderts*, 1936, p. 18; and G. Lorenzetti, *Das Jahrhundert Tiepolos*, 1942, p. LII, no. 12. (2) G. Fiocco, *La Pittura veneziana alla mostra del settecento*, n.d. [1929/30?], p. 48. (3) Catalogue of the exhibition 'Il Settecento Italiano,' Venice, 1929, p. 45. (4) K312 has been attributed to Bazzani by R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and authors cited in notes 1 and 2, above, and notes 5, 6, and 7, below. See also L. Rosenthal, in *Gazette des Beaux-Arts*, vol. III, 1930, pp. 32 f., fig. 10. (5) C. P. Tellini (in

Arte Lombarda, vol. XIII, pt. 2, 1968, pp. 110 f.) convincingly parallels K312 with Bazzani's paintings in Santa Maria della Carità, Mantua, of about 1752. (6) Reproduced by A. Morandotti, in catalogue of exhibition 'Cinque Pittori del Settecento,' Palazzo Massimo alle Colonne, Rome, Apr. 1943, no. 69, with its pendant, no. 70, the *Return of the Prodigal Son*, from the same collection, each 70×94 cm. (7) N. Ivanoff, catalogue of the Bazzani exhibition at Mantua, 1950, p. 77, fig. 93, reproducing the *Prodigal Son with the Courtesan*; each of the canvases in this pair measures 92×117 cm. See *ibid.*, p. 44, for reference to K312. (8) No. 1367, Museum of Fine Arts, Budapest, 94×117 cm., museum photograph. (9) Reproduced by Tellini, p. III, fig. 25, of *op. cit.* in note 5, above. (10) Reproduced by N. Ivanoff, in *Bollettino d'Arte*, vol. XXXV, 1950, p. 377. (11) *Preliminary Catalogue*, 1941, p. 18, as the *Prodigal Son* (?), by Bazzani, c. 1750.

GIUSEPPE BAZZANI

K352: Figure 222

DEATH

K350: Figure 223

BURIAL

K351: Figure 226

HELL

K349: Figure 227

HEAVEN

New York, N.Y., Mrs. Rush H. Kress. Paper on canvas. Each, $20\frac{1}{2} \times 15$ in. (50.8×38.1 cm.). All in good condition.

The small size of these four pictures, their sketchy execution, and the fact that, even though painted in oil, they are on paper and are in grisaille indicate that they were intended as preliminary studies.¹ No further development of the compositions by Bazzani is known. The subjects have been somewhat baffling: K349, for example, has been called the *Assumption* and the *Levitation of Mary Magdalene*,² and K352 and K350 have been called the *Death of St. Joseph* and the *Funeral of St. Joseph*. But the titles used at the head of the present catalogue note seem to have been generally accepted.³ They find a degree of confirmation (given the presumed relationship between Bazzani and contemporary Austrian artists) in a series of wood sculptures carved in 1760 by Thaddeus Stammel in the monastery at Admont, Austria, which represent the *Pilgrim's Death*, *Last Judgment*, *Hell*, and *Heaven*.⁴ K349-K352 probably date about this time.⁵

Provenance: Contini Bonacossi, Florence – exhibited: 'Mostra Retrospettiva del Bazzani,' Palazzo Ducale, Mantua, May 1933, nos. 22, 24, 41, 44 of catalogue by

N. Giannantoni, as Bazzani. Kress acquisition, 1935 – exhibited: 'Bazzani,' Casa del Mantegna, Mantua, May 14–Oct. 15, 1950, nos. 61, 63, 64, 67 of catalogue by N. Ivanoff, as Bazzani; after acquisition by Mrs. Kress: 'Masters of the Loaded Brush,' Knoedler & Co., New York, Apr. 24–29, 1967 (K350 and K349, only), nos. 35 and 36 (catalogue notes by M. C. Abromson), as Bazzani.

References: (1) K349–K352 have been attributed to Bazzani by G. Fiocco, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), N. Ivanoff (in *Bollettino d'Arte*, vol. xxxv, 1950, p. 378, citing them as 'capolavori'; and *loc. cit.* in *Provenance*), C. Perina (in *Art Bulletin*, vol. XLVI, 1964, p. 230), Abromson (*loc. cit.* in *Provenance*), and R. Wittkower (in *Connoisseur*, vol. CLXIV, 1967, p. 245). (2) In some of the ms. opinions cited in note 1, above. (3) These titles were suggested by W. E. Suida (memorandum in the Kress archives) in a somewhat expanded form: *Christ Protecting the Sick Man against the Emissaries of Hell*, the *Burial*, the *Souls of the Condemned*, and the *Soul of the Elect Guided by an Angel toward Heaven*. (4) These wood sculptures are cited in connection with K349–K352 by Abromson, *loc. cit.* in *Provenance*. (5) Abromson (*loc. cit.* in *Provenance*) dates them about 1750; Ivanoff (*loc. cit.* in *Provenance*) dates them in Bazzani's late maturity.

GASPAR TRAVERSI

Neapolitan School. Born 1732; died 1769. Little is known of his life or career beyond what can be learned from his paintings and the brief notice, in a guidebook of 1776,¹ that he was a Neapolitan pupil of Solimena, that he settled in Rome, where he distinguished himself painting copies² as well as pictures of his own invention, good in texture and lively in color, and that he died in 1769 at the age of thirty-seven. It is only recently³ that a substantial part of his oeuvre has come to light or has been identified in known paintings formerly attributed to such artists as Ghezzi and Bonito. Traversi proves to have been remarkably competent as painter of religious subjects and of portraits as well as painter of genre.

K1957: Figures 231, 232

THE ARTS – MUSIC

K1958: Figure 233

THE ARTS – DRAWING

Kansas City, Mo., William Rockhill Nelson Gallery of Art (61–70 and 61–71), since 1961. Canvas. K1957, 59½ × 80½ in. (151.4 × 204.2 cm.); K1958, 59¼ × 80¼ in. (150.5 × 203.9 cm.). K1957, signed at lower left: *Gaspar Traversi P[inxit]*. Both in good condition except for some restoration on woman's garment in K1957 and on a few of the

figures and along edges of K1958; K1957 cleaned 1959; K1958 cleaned 1953.

The attribution of this pair of paintings is confirmed by the signature on K1957, as well as by agreement in style and figure types with other examples of Traversi's genre painting.⁴ It was the signature on a religious painting that gave the key, in 1925, to the identification of Traversi as the painter of many pictures formerly attributed to other artists. A number of other signed pictures by him are now known. When first published, some forty years ago,⁵ K1957 and K1958 were assigned to about 1760; but comparison with earlier examples of Traversi's work, some of them inscribed with the earliest known date in his oeuvre, 1749, makes a date of about 1750 seem more plausible for this pair. Some of the figures here bear the closest possible resemblance to figures in the early *Lettera Segreta*, for example, in the collection of the Banco di Napoli.⁶ The instruments shown in K1957 are a harpsichord, flute, and contrabass, and the musical sheets are open at a 'Cantata a Voce Solo' (song for a single voice) which begins 'Sorge la bel aurora i vaghi prati indora e rende . . .' (Beautiful Aurora rises, gilds the lovely meadows, and renders . . .).

Provenance: R. Herzka, Vienna (c. 1925–30). Anonymous sale, Christie's, London, May 16, 1952, no. 26, as Traversi.⁷ David M. Koetser's, New York. Kress acquisition, 1953 – exhibited: (K1958 only) Columbia Museum of Art, Columbia, S.C., 1954–61;⁸ (K1957 only) Birmingham Museum of Art, Birmingham, Ala., 1959–60;⁹ after entering the William Rockhill Nelson Gallery of Art: (K1957 only) 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 95, as Traversi; (K1957 only) 'Painting in Italy in the Eighteenth Century,' Art Institute of Chicago, Sept. 19–Nov. 1, 1970, Minneapolis Institute of Arts, Nov. 24, 1970–Jan. 10, 1971, Toledo Museum of Art, Feb. 7–Mar. 2, 1971, no. 103 of catalogue by M. Stoughton, as Traversi (see also D. Sutton, in *Apollo*, vol. xcii, 1970, p. 172, fig. 11).

References: (1) Bianconi, *Pitture di Bologna*, 1776, as cited by R. Longhi, in *Paragone*, no. 1, 1950, p. 44. The 1776 ed. of Bianconi has not been available to me. (2) Bianconi (pp. 372 f. of *op. cit.* in note 1, above) is reported to list copies of paintings by Traversi which were then (1776) in the Church of the Osservanza, Castell'Arguato, Bologna. The copies were made after such artists as Guercino and Annibale Carracci. (3) Beginning with R. Longhi, in *Vita Artistica*, 1927, pp. 145 ff.; republished in Longhi's *Saggi e ricerche*, 1925–1928, vol. II, pt. I, 1967, pp. 189 ff., pls. 162 ff. (4) K1957 and K1958 have been accepted as Traversi's by Longhi (vol. I, pp. 218 f. of *Saggi e ricerche*, cited in note 3, above), S. O. (in Thieme-Becker, *Allgemeines Lexicon*, vol. xxxiii, 1939, p. 361), R. Bacchelli and R. Longhi (*Teatro e immagini del settecento italiano*, 1953, pp. 194 ff.),

and Suida (see notes 8 and 9, below). (5) By Longhi (in *Vita Artistica*, loc. cit. in note 3, above). (6) Reproduced by Longhi, pl. 175 of *Saggi e ricerche*, cited in note 3, above. (7) The note in this sale catalogue states that one of this pair of paintings is 'signed and dated 1752,' seemingly in error regarding its being dated, although this would have been a reasonable date. See also *World Collectors Annuary*, ed. by F. A. van Braam, vol. IV, 1952, no. 2747. (8) Catalogue by W. E. Suida, 1954, p. 61, as Traversi. (9) Catalogue by Suida, 1959, p. 93, as Traversi.

LEONARDO COCCORANTE

Neapolitan School. Active first half of eighteenth century. A pupil, probably, of Angelo Maria Costa, Coccorante was one of the last successful painters of fantasy landscapes, unless we class as such the *capricci* which Guardi and Canaletto occasionally painted as a kind of relaxation, it would seem, from their *vedute* subjects. Coccorante was undoubtedly influenced by Salvator Rosa, like whom he showed a respect for observation as a basis on which to develop his imaginative interpretations.

K1665: Figure 234

PORT IN CALM WEATHER WITH RUINS

K1666: Figure 235

PORT IN A TEMPEST WITH RUINS

Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.29 and 61.30), since 1961.¹ Canvas. K1665, 50 × 69½ in. (127 × 177.5 cm.); K1666, 50½ × 70½ in. (127.7 × 179.9 cm.). Inscribed (K1665, at lower right; K1666, at lower left): LC (written as a monogram). Both in good condition; cleaned 1961.

These are among a considerable number of known paintings bearing Coccorante's initials inscribed as a monogram, the C intersecting the base of the L.² They exhibit a remarkable uniformity of subject matter and style: seaside views with ruins, imaginative, somewhat fantastic interpretations of actual, but seldom precisely identifiable scenes. The mood tends to be somewhat foreboding and sinister, even reminiscent of Monsù Desiderio (K1540, Fig. 176). The crumbling columns and arches are being devoured by a fleecy, creeping moss; an eerie light is reflected from spotty, cumulus clouds; and the restless figures hurry about as if impelled by a sense of impending disaster. The figures in K1665 and K1666, as commonly in Coccorante's pictures, are likely by other artists. The chronological development of Coccorante's style has not been charted; K1665 and K1666 would seem to belong to his maturity, well after the beginning of the eighteenth century. There is no basis for the identification of subject matter with

which these two paintings entered the Kress Collection, as Port of Ostia, and their association with the story of the Argonauts is purely speculative. Their attribution to Luigi Carbone was challenged years ago.³

Provenance: Marchese Ugo Pietro Spinola, Rome. Duveen's, New York. Kress acquisition, 1949.

References: (1) Catalogue by F. R. Shapley, 1961, p. 76, as Coccorante. (2) A number of these signed paintings, including K1665 and K1666, have been published by O. Ferrari, in *Emporium*, vol. CXIX, 1954, pp. 9 ff. Other examples of Coccorante's painting especially suitable for comparison with K1665 and K1666 are published by M. Soria, in *Arte Antica e Moderna*, nos. 13-16, 1961, pp. 439 ff., figs. 216c and d, 217c. (3) By R. L. Douglas (in ms. opinion), who was the first to attribute them to Coccorante.

CARLO BONAVIA

Neapolitan School. Active 1755-88. A considerable number of paintings have now been identified as by Bonavia, many of them signed and dated; all but two of the dates (those on K1667 and K1668) are from 1755 to 1760.¹ The style is remarkably uniform, with scarcely any change in nearly thirty undocumented years. Bonavia appears to have been inspired by Salvator Rosa, and especially by Claude-Joseph Vernet, who was so briefly in Naples that a visit by Bonavia to Rome seems to be the explanation. He may even have been born in Rome, although he painted mainly views in or near Naples.²

K1667: Figure 236

CASTEL DELL'OVO

K1668: Figure 237

TEVERONE CASCADE

Honolulu, Hawaii, Honolulu Academy of Arts (2991.1 and 2992.1), since 1957. Canvas. Each, 38 × 48 in. (96.5 × 121.9 cm.). K1667 is inscribed on rocks at lower left: C. Bonavia P. A. 1788; K1668 is inscribed at lower right: C. Bonavia P. A. 1787. Both in very good condition, cleaned 1957.

Comparison of K1668 with a painting of a similar subject in the collection of the Duke of Buccleuch, Bowhill, Selkirk, which is signed by Claude-Joseph Vernet and dated 1746,³ gives an idea of the strong influence of this French artist on Bonavia. For the uniformity of Bonavia's style throughout his career K1668 should be compared with a similar scene now in the Museo di Capodimonte, Naples, which he painted and dated 1755, the earliest date on any of his known paintings;⁴ K1667 may be compared

with another picture of almost its exact size and composition, which Bonavia signed and dated 1758.⁵ The Castel dell'Ovo is at Naples and the Teverone Cascade is at Tivoli.

Provenance: Morris Hawkes. Eva Van Cortlandt, New York (from c. 1850). Duveen's, New York. Kress acquisition, 1949.

References: (1) W. G. Constable (in *Art Quarterly*, vol. xxii, Spring 1959, pp. 30, 41) notes that in view of this fact it would be tempting to try to read the dates on K1667 and K1668 as 1757 and 1758, but that repeated examination confirms the third digit as an 8. (2) This biographical note is based on W. G. Constable's studies of Bonavia, in *Essays in Honor of Georg Swarzenski*, 1951, pp. 198 ff.; in *Art Quarterly*, vol. xxii, Spring 1959, pp. 19 ff.; and *ibid.*, vol. xxiii, Winter 1960, p. 372 – chiefly the second of these articles. (3) This painting by Vernet is reproduced by Constable, fig. 24 of *op. cit.* in note 1, above. (4) Reproduced, *ibid.*, fig. 1. (5) This painting of 1758 of the Castel dell'Ovo was sold from an anonymous collection at Christie's, June 23, 1922 (lot 58); its present whereabouts is unknown, and I have not seen a reproduction of it (see Constable, p. 29, no. 11, and p. 30, no. 16, of *op. cit.* in note 1, above).

MICHELE ROCCA

Michele Rocca, called Parmigianino (the little Parmese) from his birthplace. Roman School. Born 1666; died probably c. 1730.¹ He studied under Ciro Ferri in Rome, where he was active from about 1700 and was probably influenced also by French artists working there. His paintings, somewhat in the style of the French Rococo, enjoyed a modest success in France.

K1760: Figure 241

THE FINDING OF MOSES. New York, N.Y., Samuel H. Kress Foundation, since 1961. Canvas. 20 $\frac{3}{4}$ × 15 $\frac{1}{2}$ in. (52.7 × 39.4 cm.). Very good condition.

The attribution of K1760 to Rocca² is supported by comparing it with such typical examples of his paintings as the *Coral Fishers* and *Nymphs Gathering Flowers* in the Prato Gallery.³ An equally close parallel is offered by Rocca's *Toilet of Venus* in the Rhode Island School of Design, Providence, for which a date of about 1710 is suggested.⁴ This dating should be equally suitable for K1760.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) There is disagreement about Rocca's dates; I have followed those given by A. M. Clark, in the cata-

logue of the exhibition 'Painting in Italy in the Eighteenth Century,' Chicago, Minneapolis, Toledo, 1970–71, p. 208. (2) K1760 has been attributed to Rocca by R. Longhi (in ms. opinion). (3) Reproduced by H. Voss, *Die Malerei des Barock in Rom*, 1924, p. 385, and in *Zeitschrift für Bildende Kunst*, vol. xxxii, 1921, pp. 69 ff. (4) See Clark, *loc. cit.* in note 1, above, and his p. 209 for reproduction. For a discussion of Rocca and for reproductions of other paintings by him, see G. V. Castelnovi, in *Studies in the History of Art Dedicated to William E. Suida*, 1959, pp. 333 ff.

POMPEO GIROLAMO BATONI

Roman School. Born 1708; died 1787. A native of Lucca, he first studied in his father's goldsmith shop. At twenty he went to Rome, where he was influenced less by his various teachers than by antique sculptures and the paintings of Raphael, Domenichino, and Annibale Carracci. He remained in Rome and became a most popular portrait painter: kings, emperors, popes sat to him and especially many of the English nobility, so that his style exercised a significant influence on English painters toward the end of the century.

K2149: Figure 240

THE TRIUMPH OF VENICE. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.60), since 1960.¹ Canvas. 68 $\frac{5}{8}$ × 112 $\frac{5}{8}$ in. (174.3 × 286.1 cm.). Signed on ledge above *putto* toward lower right: P. Batoni, and inscribed on base of sculptured head near lower center: I · BRVTVS · Good condition.

Painted in 1737, K2149 is one of the earliest and most ambitious of Batoni's important commissions and almost his only allegorical picture. The commissioner was Marco Foscarini, Venetian ambassador to Rome (1736–40), who had taken up residence for the duration of his ambassadorship in the Palazzo Venezia.² Benaglio, Foscarini's secretary and Batoni's biographer,³ outlines the subject of the painting, as 'the flourishing state of the Venetian Republic, when, in the peace following the Treaty of Cambrai, the fine arts were reborn, called forth and nurtured by Doge Leonardo Loredan [ruled 1501–21].'⁴

Most details of the allegory are easily interpreted: Venice, like Venus born of the sea and so seated on a shell-backed throne, is drawn forward by a team of winged lions, symbols of the Evangelist Mark, patron saint of Venice. She is accompanied by Doge Leonardo Loredan, who seeks to call her attention to harvest offerings brought by a *putto* from the earth goddess Ceres, who reclines in the lower right corner, tended by a female personification of agriculture. At the left side of the picture Minerva presents the flourishing arts, while Neptune points out to Mars (or Aeneas) a panorama of the city of Venice. On

clouds above float Fame, with trumpet, double-faced History (the older, male, face looking backward, the younger, female, face looking forward), with records, and Mercury, presenting a book of the Republic's achievements to sages or philosophers of past ages. Antique statues, which Batoni could see in Rome, Raphael's frescoes, and paintings by the Carracci seem to have been the chief models for the figures in this painting, and it is remarkable that Batoni was able to work them all into a reasonably unified composition, the whole executed in his own style, easy and graceful in movement, even if somewhat cold and matter-of-fact, with scarcely a hint of the delicate airiness of the frescoes with which Tiepolo was already decorating Venetian palaces.⁵ An engraving executed by Pietro Monaco in 1751,⁶ which accurately reproduces K2149, only correcting Batoni's mistake in the design of the campanile of San Marco in the background view of Venice, indicates that the painting as seen today has been slightly cropped, chiefly at the bottom.

Provenance: Marco Foscarini, Palazzo Venezia, Rome (1737-40) – exhibited: 'St. Joseph's Day Exhibition,' Pantheon, Rome, Feb. 19, 1739.⁷ Foscarini, Venice, 1751.⁸ Manfrin Gallery, Venice (sold 1856, *Catalogo dei quadri esistenti nella Galleria Manfrin*, 1856, no. 10, canvas, 176 × 289 cm., and said to have passed through Trieste to Vienna and thence to have been brought to America by an American diplomat, 1857).⁹ M. J. Rougeron (acquired a few years before 1917; offered for sale, 1917).¹⁰ International Financing Co., Panama City, Panama. Kress acquisition, 1956 – exhibited, after entering the North Carolina Museum of Art: 'Neo-Classicism: Style and Motif,' Cleveland Museum of Art, Cleveland, Ohio, Sept. 21–Nov. 1, 1964, no. 6 of catalogue by H. Hawley, as Batoni.

References: (1) Catalogue by F. R. Shapley, 1960, p. 122, as Batoni. (2) Marco Foscarini was a scholar and writer, much involved with historical studies of Venice; he became doge in 1762. (3) See A. Marchesan, *Vite e prose scelte di Francesco Benaglio* [mss. of 1743–57], 1894, pp. 62 f. (according to Emmerling, p. 131 of *op. cit.* in note 8, below). (4) This translation is quoted from A. Clark, in *North Carolina Museum of Art Bulletin*, vol. IV, no. 1, 1963, p. 6. In *Burlington Magazine*, vol. CI, 1959, p. 235, Clark quotes the original Italian text thus: 'lo stato florido della repubblica, quando estinte le guerre, eccitate dalla famosa lega di Cambrai, cominciarono colla pace a rifiorire in Venezia le belle arti, richiamate e nodrite da doge Lionardo Loredano.' (5) The interpretation of K2149 given by Clark (publications cited in note 4, above) is supplemented in detail by P. Fehl, in *North Carolina Museum of Art Bulletin*, vol. x, no. 3, 1971, pp. 3 ff. (6) The engraving is reproduced by Clark, p. 7, fig. 3, of *Bulletin* cited in note 4, above. (7) See Clark, p. 6 of *Bulletin* cited in note 4, above. (8) When mentioned by F. Algarotti (*Opere*, vol. XIII, 1751, p. 217),

who (according to Clark, p. 235 n. 4 of *Burlington Magazine*, cited in note 4, above) would have seen it before 1745. Foscarini, in whose possession Algarotti cites the picture, probably took it with him when his tour of duty ended in Rome, in 1740. See also E. Emmerling, *Pompeo Batoni*, 1932, p. 131, no. 183. (9) According to a notice in *American Art News*, Nov. 24, 1917, p. 1, where reproduced. (10) *Ibid.*

POMPEO GIROLAMO BATONI

K1959: Figure 238

PORTRAIT OF A YOUNG ENGLISHMAN. Houston, Tex., Museum of Fine Arts (61-75), since 1953.¹ Canvas. 39½ × 28½ in. (99.4 × 73.1 cm.). Inscribed on the back: POMPEO BATTONI FECIT 1758. Very good condition; cleaned 1953.

In the same year, 1758, Batoni painted another young Englishman in Rome, Lord Brudenell, whose beautiful portrait, now in the collection of the Duke of Buccleuch at Broughton House, Kettering,² offers a stylistic parallel to K1959. A costume of the same style as the one worn by the young man in K1959 appears in Batoni's portrait of Sir Watkin Williams Wynn, in the National Museum of Wales, Cardiff.³

Provenance: Private Collection, England. David M. Koetser's, New York. Kress acquisition, 1953.

References: (1) Catalogue by W. E. Suida, 1953, no. 29, as Batoni. (2) Reproduced by I. B. Barsali, catalogue of exhibition 'Pompeo Batoni,' Lucca, 1967, no. 32. (3) Reproduced by J. Steegman, in *Burlington Magazine*, vol. LXXXVIII, 1946, p. 61, pl. IV, D.

POMPEO GIROLAMO BATONI

K1785: Figure 239

LORD BRAYBROOKE. Atlanta, Ga., High Museum of Art (58.32), since 1958.¹ Canvas. 36 × 28½ in. (91.4 × 73 cm.). Signed and dated, as if incised, on pillar at lower right: P. BATONI PINXIT ROMÆ ANNO 1773; the inscription L^d BRAYBROOKE is a later addition. Very good condition.

The sitter, Richard Aldworth Griffin-Neville (1750–1825), was twenty-three years old when K1785 was painted.² In 1797 he became the second Baron Braybrooke, hence the title inscribed above the artist's signature. Romney and Hoppner also painted his portrait, and he is included in a conversation piece painted in Rome in 1774 by an anonymous artist.³ Like other portraits of young Englishmen painted by Batoni at this time,⁴ K1785 emphasizes the sitter's elegance and air of self-approval, in contrast to the

personality interpretations of self-portraits painted by Batoni in this period.⁵

Provenance: Richard Neville, Butleigh Court, Glastonbury – exhibited: Bristol, 1937.⁶ Richard Neville sale, Christie's, London, Apr. 5, 1946, no. 37, as Batoni; bought by Leger. Hon. Capt. F. C. C. Cavendish. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Philadelphia Museum, Philadelphia, Pa., 1950–53.⁷

References: (1) Catalogue by W. E. Suida, 1958, p. 66, as Batoni. (2) The attribution of K1785 to Batoni has been accepted (in ms. opinion) by R. Longhi. (3) See *Dictionary of National Biography*, vol. XL, 1894, pp. 296 f. A bust portrait by Romney of Neville shown at about the same age as in K1785 is reproduced in *Antiques*, vol. LXXIX, Apr. 1956, p. 288. (4) Two painted in 1773 are reproduced by I. B. Barsali, in catalogue of the exhibition 'Pompeo Batoni,' Lucca, 1967, nos. 52 and 53. Also very pertinent for comparison is the *Mr. Scott of Banksfee*, dated 1774, in the National Gallery, London (reproduced, *National Gallery Acquisitions, 1953–1962*, 1963, no. 6308). (5) Reproduced, nos. 48 and 49 of catalogue cited in note 4, above. (6) K1785 is apparently the portrait described by J. Steegman (in *Burlington Magazine*, vol. LXXXVIII, 1946, p. 60, no. 58) as then at Butleigh Court and as having been exhibited at Bristol in 1937. (7) W. E. Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 22, as Batoni.

GIOVANNI PAOLO PANINI

Roman School. Born 1691/92; died 1765. He developed an early competence in perspective and architectural view painting in his birthplace, Piacenza, where he had the example of such masters as Bibiena, de Longe, and Ghisolfi. In 1711 Panini went to Rome, where he entered the studio of Luti, by whom, however, he seems to have been little influenced. He was admitted to the Accademia di San Luca in 1719 and was employed in decorating palaces and villas. Commissioned by Cardinal de Polignac in 1729 to paint a series of pictures of celebrations at Rome of the birth of the dauphin, Panini became so popular that only a very busy studio could keep up with orders for paintings and replicas of paintings.

K1324: Figure 244

THE PANTHEON AND OTHER MONUMENTS OF ANCIENT ROME. Houston, Tex., Museum of Fine Arts (61–61), since 1953.¹ Canvas. 39 × 54 in. (99 × 137.1 cm.). Signed and dated at right, on the stone on which a young woman is seated: I. P. PANINI ROMAE 1737; inscribed on architrave of the Pantheon: M · AGRIPPA · L · F · COS · TERTIVM FECIT · (Erected by Marcus Agrippa, son of Lucius, the third year of his consulate).² Good condition; cleaned 1952.

This is one of a pair of paintings which were still together in 1920, when they were exhibited in Copenhagen.³ The companion picture, the present location of which is unknown, also was signed and dated I. P. PANINI ROMAE 1737. It too grouped together favorite Roman monuments, most prominent among them the Colosseum.⁴ Monuments shown in K1324 are, from left to right: the statue of the Farnese Hercules, now in the National Museum, Naples; the Egyptian obelisk of Tuthmosis III, now in the Piazza of St. John Lateran; a porphyry sarcophagus; the Pantheon, most prominent monument in the composition; the equestrian statue of Emperor Marcus Aurelius, now on the Campidoglio; the Temple of Vesta at Tivoli; the Column of Trajan; and what may be a triumphal arch. Not only do most of the monuments in K1324 appear in other Panini compositions, but some figures, such as the woman seated at the right and the young man at the left who points up at the sarcophagus, are repeated in other paintings, some of about the same date as K1324, others much later.⁵

*Provenance:*⁶ Arthur Lehmann, Paris. Marcel Nicolle, Paris.⁷ Hermann Heilbuth, Copenhagen – exhibited: Statens Museum for Kunst, Copenhagen, 1920–21 (no. 34 of catalogue by K. Madsen, 1920, with reproductions of K1324 and its pendant, and with citation of the Lehmann and Nicolle collections as previous locations). Doubtfully, Conte Avogli-Trotti, Paris. Duveen's, New York. Kress acquisition, 1942 – exhibited: National Gallery of Art, Washington, D.C. (735), 1945–52.

References: (1) Catalogue by W. E. Suida, 1953, no. 27, as Panini. (2) The long inscription below this refers to restoration of the Pantheon. (3) Exhibition catalogue cited under *Provenance*. (4) Both this painting and K1324 are reproduced in the catalogue of the 1920 Copenhagen exhibition cited under *Provenance*. (5) Repetitions of these figures are cited by F. Arisi, *Gian Paolo Panini*, 1961, pp. 153 f., where K1324 is catalogued as an excellent example of Panini. (6) Suida (catalogue cited in note 1, above) and Arisi (*loc. cit.* in note 5, above) follow the dealer's dossier (which came with K1324 when the painting entered the Kress Collection) in listing a provenance which starts at the time the pair of pictures was painted. I quote here that list of collections, exposing some reasons for omitting it from my version of the *Provenance*: (a) Cardinal Melchior de Polignac, Paris (no. 69 in the 1738 catalogue of his collection). The catalogue description merely cites two paintings of architecture with figures by Panini, 3 ft. × 4 ft. 2 in. (b) Abbé de Gévigny, Paris (no. 34 of the 1779 catalogue). Here one of the two pictures is said to represent the Colosseum, the Column of Trajan, and the Arch of Constantine; the other, the Pantheon, the Farnese Hercules, the Marcus Aurelius, and, in the distance, a triumphal arch; each 36 in. × 50 in., painted in 1737. (c) Marquis de Ménars, Paris (no. 71 of 1782 catalogue). Here one of the pictures is

said to represent the Column of Trajan, the Arch of Titus, the Colosseum, and the Fighting Gladiators; the other, the Pantheon, the Farnese Hercules, the Marcus Aurelius, and other ruins and figures; each 4 ft. 2 in. \times 3 ft. (d) M. Rousseau (said to have acquired the painting in 1782). (e) Pierre Rousseau, Bruges (nos. 199 and 200 of 1858 catalogue). Here one of the pair is merely described as a view of the Pantheon with figures, and the other as pendant of the above, analogous subjects. There would seem to be no good reason for concluding that the above catalogue descriptions apply to K1324 and its pendant. Also the dossier's statement that K1324 went from the Heilbuth Collection to Conte Avogli-Trotti is probably an error since, according to Madsen's catalogue cited under *Provenance*, Heilbuth had bought the Conte Avogli Collection, as well as the Marcel Nicolle Collection. (7) Marcel Nicolle was, according to Madsen (introduction to the catalogue of 1920 cited under *Provenance*), Honorary Attaché at the Louvre.

GIOVANNI PAOLO PANINI

K31: Figure 242

THE INTERIOR OF THE PANTHEON. Washington, D.C., National Gallery of Art (135), since 1941.¹ Canvas. $50\frac{1}{2} \times 39$ in. (128 \times 99 cm.). Inscribed round the collar of the dome: [LAVDATE] DOMINVM IN SANCTIS EIVS LAVS EIVS IN ECCLE[SIA SANCTORVM]. Very good condition.

Among the considerable number of versions of this subject associated with Panini the earliest are apparently those that date between 1730 and 1735; a characteristic example is signed and dated 1734.² These versions, from the 1730's, are painted from a position outside the colonnade so that two columns occupy the immediate foreground. The viewpoint has been changed so as to eliminate these columns and give a more spacious effect to the interior in K31, of about 1740, and its various replicas. The foreground columns are brought back again into the versions which are included in some of Panini's composite pictures of antique Rome painted many years later (1756/57), in the version, for example, now in the Metropolitan Museum, New York.³ It should be noted also that these very late views emphasize Panini's willingness to distort perspective and architectural details to attain his desired effect: the foreground columns and the whole interior are greatly exaggerated in height.

The basic form of the Pantheon as Panini knew it and as we know it today dates from the rebuilding in 120-24. Changes which have taken place in the interior over the centuries since that time have involved comparatively minor details, which reflect the conversion of the building from a pagan shrine to a Christian church and mausoleum. The structure remains essentially unaltered. Diameter and height are identical, 142 feet, 6 inches; thus a sphere of this

diameter would exactly fit into the building. K31 is unanimously accepted as the work of Panini himself and the most successful of the several versions.⁴ Subtle manipulation of aerial and linear perspective gives a most convincing impression of spaciousness; and the figures, painted in after the architectural features, including the marble pavement, had been completed,⁵ show Panini at his best as figure painter. A number of the figures are repeated in other pictures by the artist. The prelate, for example, in the middle foreground, wearing a dark mantle over a white tunic, with his right, white-sleeved arm hanging at his side, not only was to be used again but had figured in at least one picture half a dozen years earlier;⁶ and the woman kneeling in the right foreground, turning her head to look out toward us, occurs in several paintings. In the Berlin Museum there is a preparatory drawing for the prelate⁷ in the middle foreground.

Provenance: W. Sabin's, London.⁸ Contini Bonacossi, Rome. Kress acquisition, 1927 – exhibited, always as Panini: 'Il Settecento Italiano,' Venice, 1929, no. 12; Fogg Art Museum, Cambridge, Mass., 1931-32; 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 31 of catalogue; 'Masterpieces of Art,' New York World's Fair, 1940, no. 37.

References: (1) *Preliminary Catalogue*, 1941, p. 148, as Panini. (2) This dated version, formerly owned by Perry Cott, Washington, D.C., and recently with Agnew's, London, is reproduced by F. Arisi (*Gian Paolo Panini*, 1961, fig. 145), who considers it to be entirely autograph. (3) Reproduced by Arisi, fig. 310 of *op. cit.* in note 2, above. (4) Opinions to this effect have been offered by, among others, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), G. Fogolari (*Il Settecento italiano*, vol. 1, 1932, p. 9), H. Olsen (*Italian Paintings and Sculpture in Denmark*, 1961, p. 82), Arisi (pp. 145, 161 f. of *op. cit.* in note 2, above), and E. Brunetti (in *Arte Antica e Moderna*, no. 26, 1964, p. 182). (5) X-ray clearly reveals this method. (6) One of the pictures in which Panini used this figure is the 1734 Pantheon interior view cited in note 2, above. (7) Berlin Print Cabinet no. 17583c. (8) W. Sabin was cited as owner in 1926 by W. Gaunt, *Rome Past and Present*, 1926, pl. LXIX (color reproduction).

Attributed to GIOVANNI PAOLO PANINI and Assistant

K1984: Figure 245

IMAGINARY VIEW OF ANCIENT ROME. Columbia, S.C., Columbia Museum of Art (54-402/24), since 1954.¹ Canvas. $31\frac{7}{8} \times 42\frac{3}{4}$ in. (81 \times 108.6 cm.). Good condition; cleaned 1954.

Undoubtedly part at least of the execution of K1984 is due to studio assistance, but the composition, an arbitrary combination of monuments in the Forum Romanum, and the figure types also are in keeping with Panini's taste. At the left is the Temple of the Dioscuri, as reconstructed in Panini's imagination, perhaps: only three of its columns are standing today. The Colosseum is partly visible in the distance beyond. Then comes an Egyptian obelisk which is actually in the Piazza del Popolo. Finally, the three great arches of the Basilica of Constantine are followed at the right by the Temple of Fortuna Virilis (now Santa Maria Egiziaca), with the sarcophagus of Constantia nearer the foreground at right. Each of the monuments is used in one or more of Panini's other compositions; and there exists at least one replica of K1984, a painting of about the same dimensions owned by the Matthiessen Galleries, London, in 1950.²

Provenance: Ehrhart Galleries, Berlin.³ Exhibited: 'Italian Painting of the 17th and 18th Centuries,' Wertheim Galleries, Berlin, May-June 1927, no. 105. Hecht, Mannheim (sold May 14, 1928, no. 260). Anonymous owner (sold, Leo Spik's, Berlin, May 18-19, 1953).⁴ Vittorio Forti's, Rome. Kress acquisition, 1954.

References: (1) Catalogue by W. E. Suida, 1954, p. 57, and by A. Contini Bonacossi, 1962, pp. 131 f., as Panini. (2) This information was kindly conveyed in a letter of Apr. 27, 1959, from R. P. Wunder to R. Manning. (3) This, with most of the following provenance data, was kindly furnished by R. P. Wunder. (4) Announced (with reproduction) in *Weltkunst*, vol. XXIII, no. 9, 1953, p. 7.

Studio of GIOVANNI PAOLO PANINI

K1852: Figure 243

INTERIOR OF ST. PETER'S, ROME. New York, N.Y., Mrs. Rush H. Kress. Canvas. 29×38 in. (73.7×96.5 cm.). Very good condition.

A painting by Panini of this subject signed and dated 1730, now in the Louvre,¹ is apparently the one which determined the basic composition of some thirty versions assumed to have been painted in Panini's studio, most of them probably in part at least by Panini himself.² In producing the many versions Panini not only used various types and groupings of people in the scene, shifted his viewpoint slightly, and occasionally omitted the left aisle, but he also kept pace with the significant changes being made in the decorative details. Based on these changes, it has been possible to divide the versions into three groups:

(1) those dating before 1742/43 (when the tomb of Clementina Sobieski was installed above the first doorway in the left aisle); (2) those dating between 1746 (when the sarcophagus of Innocent XII, over the second doorway in the right aisle, was decorated with a statue of the pope and figures of Charity and Justice) and 1754 (when the empty niches in the first two pilasters in the right aisle were filled by statues of Santa Teresa and San Vincenzo de' Paoli); and (3) those dating no earlier than 1754 (when the last change noted above was made).³ It thus becomes obvious that K1852 dates no earlier than 1754: the niches in the right-aisle pilasters are filled with the statues of the two saints. K1852 is one of the few known versions which omit the left aisle. Its composition follows quite closely that of the version in the Metropolitan Museum, New York,⁴ and consequently it shows the same unconcern for accurate perspective, giving the impression that the nave is much lower than it actually is and understating the depth beyond. Also, as in the Metropolitan version, K1852 includes only two bays of the nave vault east of the rotunda and so, in order not to omit from the vault the papal coat of arms in its circular band of inscription, this motive has been moved westward from the middle of the vault of the third bay to the vault of the second bay. None of this proves, however, that Panini did not originate the design; he was known already early in his career for taking such liberties in order to create a composition to his liking.⁵

The lower part of K1852 was left unfinished by the artist. No doubt figures were to have been added. They would have been painted in after the pavement had been finished, a regular procedure, it would seem, in Panini's studio: infrared light and X-ray have revealed in other examples (in K31, Fig. 242, for example) the design of the pavement showing through the figures placed on it, especially when they are clothed in light-colored costumes.

Provenance: Paul Drey's, New York. Kress acquisition, 1951.

References: (1) For a discussion of the Louvre painting see M. Levey, in *Burlington Magazine*, vol. XCIX, 1957, pp. 53 ff., fig. 26, and F. Arisi, *Gian Paolo Panini*, 1961, pp. 139 ff., figs. 132 f. (2) Levey, *loc. cit.* in note 1, above; R. P. Wunder, in *Bollettino dei Musei Civici Veneziani*, vol. VII, 1962, pp. 11 ff. (3) This division chronologically into three groups was outlined by Levey, *loc. cit.* in note 1, above. (4) Arisi (p. 209, fig. 297, of *op. cit.* in note 1, above) attributes the Metropolitan painting to Panini. (5) In a letter written toward 1720 Giuseppe Ghezzi, after praising Panini's representation of figures in relation to each other, says: 'Ma non vi osserva nè punto di prospettiva, nè regole d'Architettura.' See quotation in Arisi (p. 209 of *op. cit.* in note 1, above), who cites these peculiarities of Panini in connection with the Metropolitan version of the *Interior of St. Peter's*.

VENETIAN SCHOOL

XVII-XVIII CENTURY

PIETRO DELLA VECCHIA

Pietro Muttoni, called Pietro della Vecchia from his contemporary fame as restorer and imitator of Old Masters. Venetian School. Born 1603; died 1678. He was a pupil of Padovanino; but instead of the academic imitations turned out by his teacher, Vecchia's paintings are interpretations of Giorgione or Titian, for example, in frankly seventeenth-century style, with a post-Caravaggesque chiaroscuro acquired largely through Saraceni, perhaps, and with accents of brilliant color.

K1780 : Figure 246

PORTRAIT OF A BEARDED MAN. Amherst, Mass., Amherst College, Study Collection (1961-85), since 1961.¹ Canvas. $25\frac{1}{4} \times 19\frac{1}{2}$ in. (64.2×49.6 cm.). Fair condition; some restoration in face; background abraded; many small damages.

Now that a considerable number of fanciful portraits have been identified as by Pietro della Vecchia, K1780 takes its place among them, and an earlier attribution, to Francesco Maffei,² has been abandoned. K1780 may be compared with such an example by Vecchia as the *Saul and David with the Head of Goliath* in the Dresden Gallery, where details touched by high lights emerge from dark, heavy shadows, as in K1780, and folds of bright drapery are recorded with broad, unintegrated brush strokes. More striking parallels to K1780 are to be found, perhaps, in two paintings by Vecchia in the Alvise Barozzi Collection, Venice: the *Portrait of a Warrior* and the *Crowning with Thorns* (profile of young man to left).³ Little is known of the chronology of Vecchia's oeuvre, but his individual style is so far developed here that a date near the middle of the seventeenth century would be expected. As in so many of Vecchia's paintings, the mood of the present portrait and the fancy costume hark back to such sixteenth-century artists as Romanino.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue, 1961, p. 20, as Pietro della Vecchia. (2) K1780 was attributed to Maffei by R. Longhi

(in ms. opinion of 1950). W. E. Suida (in Kress Foundation archives) attributed it to Vecchia. (3) Both reproduced by C. Donzelli and G. M. Pilo, *I Pittori del seicento veneto*, 1967, figs. 454 and 456.

GIULIO CARPIONI

Venetian School. Born 1612; died 1679. He is plausibly reputed to have been a pupil of Padovanino, presumably in Venice, where he was influenced also by the early style of Titian, whose famous Bacchanals Padovanino copied. It was through Pietro Testa, probably, that Carpioni came to emulate Poussin, especially in his mythological and allegorical compositions. By 1638 Carpioni was settled in Vicenza, where he came into close contact with Maffei and where he remained through most of his career, as painter, draftsman, and engraver. It is interesting to note that the kind of *putti* habitually painted by Carpioni, as is especially evident when they are shown suspended in air, are striking prototypes of Tiepolo's characteristic *putti*.

K1639 : Figure 247

A BACCHANAL. Columbia, S.C., Columbia Museum of Art (54-402/21), since 1954.¹ Canvas. $35\frac{3}{4} \times 43\frac{3}{4}$ in. (90.8×111.1 cm.). Fair condition; female figure at the right of the foreground group is totally new; cleaned 1953.

While subject and composition recall Poussin, the heroic spirit of the French master is here replaced by a genrelike interpretation, characteristic of Carpioni's many mythological and allegorical paintings.² In keeping with this mood is the introduction at the left, in K1639, of what appears to be the portrait of a man who seems to be calling our attention to the curious herm of Bacchus raised high on its sculptured pedestal. K1639 is assigned to Carpioni's early period, probably about 1638, near the time he was transferring his studio to Vicenza.³

Provenance: Private Collection, Italy. Ars Antiqua, New York. Kress acquisition, 1949 - exhibited, after entering the Columbia Museum of Art: 'La Pittura del Seicento a

Venezia, 'Ca' Pesaro, Venice, June 27–Oct. 25, 1959, p. 81, no. 121 of catalogue by G. M. Pilo, as Carpioni; 'Baroque Painting,' Rhode Island School of Design, Providence, R.I., and elsewhere, circulated by American Federation of Arts, 1968–69, no. 27 of catalogue, as Carpioni.

References: (1) Catalogue by W. E. Suida, 1954, p. 51, and by A. Contini Bonacossi, 1962, pp. 125 f., as Carpioni. (2) Cf. R. Pallucchini's comments (in *Arte Antica e Moderna*, Jan.–Mar. 1959, pp. 99 f., fig. 56) on a similar composition by Carpioni, an *Offering to Venus* in a private Venetian collection. (3) Pilo, *loc. cit.* in *Provenance*, above. Pilo here treats K1639 as an important painting by Carpioni, and notes that it is in the Columbia Museum of Art. However, in his monograph (*Carpioni*, 1961, p. 99) K1639 is accounted for only by title, medium, size, and photograph number under *London, Ubicazione ignota*. P. Zampetti (*A Dictionary of Venetian Painters*, vol. III, 1971, pl. unnumbered) reproduces K1639 as by Carpioni.

SEBASTIANO MAZZONI

Florentine-Venetian School. Born c. 1611; died 1678. He was a pupil of Cristoforo Allori and was influenced by such contemporary Florentines as Furini. Later, in Venice, he was impressed not only by contemporary artists working there, such as Strozzi, but also by sixteenth-century Venetians, especially by Veronese and Tintoretto. Rapid, rotating movement and dramatic expression give such life to his paintings as to distract the eye from his inaccurately proportioned and poorly modeled figures, while a comfortable stability is sometimes afforded his compositions by well-rendered backgrounds of classicizing architecture.

K1697: Figure 248

THE SACRIFICE OF JEPHTHAH. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61–64), since 1961. Canvas. 46×59 in. (116.8×149.9 cm.). Inscribed on pedestal at lower left center: SMF (Sebastiano Mazzoni Fecit). Good condition; few restorations in head of central figure.

The probable date of K1697 is about 1660, the date inscribed on Mazzoni's *Banquet of Cleopatra* in the National Collection of Fine Arts, Washington, D.C.¹ The architectural background in both paintings is grandiose and classicizing; in both, the figures are caught in a swirling movement, the rapid brush strokes show the influence of Fetti, and the fleshy bodies and rich coloring pay homage

to Strozzi. A version very similar to K1697, in the Pedrocco Collection, Venice, has been thought to date from about the same time.² The subject of the painting is taken from Judges 11:30–39.

Provenance: London art market (1932). Volterra, Florence. Sestieri's, Rome. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951–55; 'La Pittura del Seicento a Venezia,' Ca' Pesaro, Venice, June 27–Oct. 25, 1959, no. 172 of catalogue by P. Zampetti, as Mazzoni; after entering the Nelson Gallery: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 66, as Mazzoni; 'Art in Italy, 1600–1700,' Detroit Institute of Arts, Detroit, Mich., 1965, no. 198 (catalogue note by R. L. Manning), as Mazzoni; 'Florentine Baroque Art from American Collections,' Metropolitan Museum of Art, New York, Apr. 16–June 15, 1969, no. 64 of catalogue by J. Nissman, as Mazzoni.

References: (1) The banqueting scene is published by W. E. Suida, in *Art Quarterly*, vol. XVII, 1954, pp. 100 ff., figs. 4, 5, 8, 9. Here Suida dates K1697 before 1660, perhaps 1650/55, but in a tentative catalogue note he dates it c. 1660. K1697 was first published by H. Voss (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. LIII, 1932, p. 55 n. 1), noting the influence of Paolo Veronese. Voss was followed by C. Gnudi (in *Critica d'Arte*, vol. I, 1936, p. 181), with an appreciative analysis of the picture. (2) N. Ivanoff (in *Saggi e Memorie . . .*, vol. II, 1959, pp. 224 f.) places K1697 a little earlier than the Venice version; P. Zampetti (in catalogue cited in *Provenance*; see his fig. 171) thinks K1697 a little later than the other. Nissman (*loc. cit.* in *Provenance*) notes that the coarser, less detailed quality of the Venice version suggests that it is a quick copy made after K1697; to appreciate the greater sensitivity in the execution of K1697 it is enough to compare the capitals of the columns in the two pictures. C. Donzelli and G. M. Pilo (*I Pittori del seicento veneto*, 1967, p. 280), in a discussion of K1697, date it c. 1660.

SEBASTIANO RICCI

Venetian School. Born 1659; died 1734. In his early years in Venice he was a pupil of Mazzoni, but in his subsequent travels his style continued to develop under the influence of Correggio, Pietro da Cortona, Magnasco, Veronese, and others. He became one of the most significant Italian artists of the late seventeenth century and the early eighteenth, translating the rich color and stately forms of Veronese, through the nervous technique of Magnasco, into a brilliant, sparkling pre-Rococo style which opened the way for Tiepolo. He was active not only widely in Italy and especially in Venice, but also in London, Vienna, and Paris.

K1703 : Figure 252
THE FINDING OF MOSES

K1704 : Figure 253
JEPHTHAH AND HIS DAUGHTER

Memphis, Tenn., Brooks Memorial Art Gallery (61.204 and 61.205, respectively), since 1958.¹ Canvas. 51 $\frac{7}{8}$ × 42 in. (131.8 × 106.7 cm.) and 52 $\frac{5}{8}$ × 43 $\frac{1}{8}$ in. (133.6 × 109.5 cm.), respectively. Very good condition.

These two paintings, which may well have been intended as pendants, are accepted as examples of Ricci's style of about 1710, as developed under the strong influence of Veronese. It has been suggested that for K1703 Ricci may have had in mind one of the versions of a picture of the same subject by Veronese, most likely the version now in the Dresden Gallery.² Veronese's figures are full-length, yet his types of women are echoed in the figures in K1703. A seemingly more mature development of the type used in K1703 for Pharaoh's daughter appears in full-length as St. Elizabeth in a beautiful picture by Ricci discovered a few years ago in the collection of Antonio Marchi, Parma.³ The subject of K1703 is taken from Exodus 2:9, and that of K1704, from Judges 11:34.

Provenance: Mr. Crowe, Yorkshire, commissioned by him (according to tradition). C. Turnor, Stoke Rockford, Grantham. Dr. Arturo Grassi, New York – exhibited: 'A Gallery of Eighteenth Century Venetian Paintings,' J. B. Speed Art Museum, Louisville, Ky., June 2–29, 1948, nos. 20 and 21, as Ricci. *Ars Antiqua*, New York. Kress acquisition, 1950 – exhibited: Philadelphia Museum of Art, 1950–53;⁴ 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, nos. 10 and 11 of catalogue by M. Milkovich, as Ricci.

References: (1) Catalogue by W. E. Suida, 1958, pp. 44 ff., and by M. Milkovich, 1966, pp. 52 ff., as Ricci. (2) This version was presumably in Venice until 1747, when the Dresden Gallery acquired it from the Casa Grimani de' Servi. Suida (*loc. cit.* in note 1, above) suggests Ricci's dependence on the Dresden Veronese. Suida's suggestion is repeated by Milkovich (*loc. cit.* in note 1, above, and in *loc. cit.* in *Provenance*, suggesting a date of c. 1705–12 for both K1703 and K1704). G. M. Pilo (in *Arte Veneta*, vol. xx, 1966, p. 305) also notes the influence of Veronese in K1703 and dates both pictures in the first decade of the eighteenth century. It has been noted that Ricci made free copies after Veronese: A. Blunt (in *Burlington Magazine*, vol. lxxxviii, 1946, p. 264, pl. iii, d) publishes Ricci's free variant (now at Hampton Court) of the Prado version of Veronese's *Finding of Moses*, and F. J. B. Watson (in *Id.*, vol. xc, 1948, p. 290) describes how Consul Smith, who

sold the Ricci variant (along with the whole Smith Collection) to George III in the mid-eighteenth century, passed off the Ricci variant as a Veronese. See also M. Levey, *Later Italian Pictures in the Collection of Her Majesty the Queen*, no. 647, pl. 94. (3) Published by A. G. Quintavalle, in *Arte Antica e Moderna*, nos. 13–16, 1961, pp. 448 f., pl. xi. (4) Suida, in *Philadelphia Museum Bulletin*, vol. xlvi, 1950, pp. 18 ff., as Ricci.

SEBASTIANO RICCI

K1814 : Figure 251

CHRIST RESURRECTED SURROUNDED BY ANGELS. Columbia, S.C., Columbia Museum of Art (54-402/22), since 1954.¹ Canvas. 39 $\frac{5}{8}$ × 49 $\frac{5}{8}$ in. (100.6 × 126 cm.). Good condition.

This is one of two known sketches, sometimes referred to as *modelli*, for the still extant painting by Ricci in the semi-dome over the altar in the chapel at Chelsea Hospital, London.² The other sketch, slightly smaller than K1814, but closely similar in all other respects, is in Dulwich College Art Gallery, near London. The painting at Chelsea³ follows these sketches with but slight variation. Since the accounts (unfortunately not dated) for this work show that the payments were made to Sebastiano's nephew Marco, it has been conjectured that the Chelsea commission dates early in Sebastiano's sojourn in England, where Marco had been longer and so was probably more familiar with the language and customs.⁴ In any case, the date should fall within the four years from 1712 to 1716, now convincingly established for Sebastiano's English period.⁵

Provenance: Lord Radnor, London (sold, Christie's, London, July 27, 1945, no. 41, as Sebastiano; bought by Weil). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, after entering the Columbia Museum of Art: 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, no. 13 of catalogue by M. Milkovich, as Sebastiano Ricci.

References: (1) Catalogue by W. E. Suida, 1954, p. 53, and by A. Contini Bonacossi, 1962, pp. 119 f., as Sebastiano Ricci. (2) K1814 has been attributed to Sebastiano (as a sketch for the Chelsea Hospital painting) by R. Longhi (in ms. opinion), A. Blunt (opinion quoted in a letter of Nov. 5, 1953, in the Kress Foundation archives, from G. Kelly), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 14), G. M. Pilo (in *Arte Veneta*, vol. xx, 1966, p. 305), and J. Daniels (in *Apollo*, July 1969, pp. 6, 9 n. 1). (3) Reproduced by Contini Bonacossi, p. 120 of *op. cit.* in note 1, above. (4) This explanation is offered by F. J. B.

Watson, in *Journal of the Royal Institute of British Architects*, vol. LXI, 1954, p. 174. Pilo (*loc. cit.* in note 2, above) dates K1814 toward the end of Sebastiano's English period, and Longhi (in ms. opinion), following J. v. Derschau (*Sebastiano Ricci*, 1922, p. 86) in dating Sebastiano's English period 1708–17, places K1814 between these dates. For the now preferred chronology of this period, i.e., 1712–16, see Osti, *loc. cit.* in note 5, below. (5) See O. Osti, in *Commentari*, vol. II, 1951, pp. 119 f.; and Watson, pp. 173 f. of *op. cit.* in note 4, above.

SEBASTIANO RICCI

K1233 : Figure 250

THE LAST SUPPER. Washington, D.C., National Gallery of Art (533), since 1941.¹ Canvas. 26½ × 40½ in. (67.3 × 104 cm.). Good condition.

It has been reasonably established that K1233 is Sebastiano Ricci's sketch, or *modello*, for part of his decoration of the chapel in the house of the Duke of Portland at Bulstrode Park, Buckinghamshire.² This would date it within the period of Ricci's sojourn in England, 1712–16. The chapel was long ago destroyed. Even the technique used by Ricci is now unknown. Presumably it was oil on plaster, as in other of his decorations in England, where the climate is unsuited to true fresco.³ The chief subjects and the general arrangement of the decorations in the chapel are known from eighteenth-century descriptions. The most dependable of these, written by Vertue when he visited Bulstrode in 1733, mentions as by Ricci an *Ascension* on the ceiling, a *Salutation* (that is, *Annunciation*) at the end over the gallery, a *Baptism* on the right-hand wall from the altar, and a *Last Supper* on the left-hand wall.⁴

Extant sketches of the *Ascension* have been proposed as studies for the ceiling.⁵ But more significant in connection with K1233 is what is undoubtedly a study for the *Baptism*. This study, now in an Italian private collection,⁶ is the same size as K1233, with the same kind of enframing arch, and is executed in the same technique. The simulated architectural, sculptured frames in the two sketches serve as proscenium arches to display the scenes as if enacted on a stage, testimony to Ricci's interest in theater art. The figure on the corbel at the left in K1233 is identified by the flames as *Divinity*; the one at the right, with the yoke, is *Obedience*. The reliefs above are tentatively interpreted as the *Annunciation to Joachim*, on the left, and the *Meeting at the Golden Gate*, on the right.⁷ The genre-like representation of the *Last Supper*, with its casual arrangement and conspicuous accessories, was anticipated by Veronese, although in more elegant manner. It would be interesting to know whether in the final painting Ricci also casually omitted one of the apostles, as he has done in K1233.⁸ There is evidence that he did give more formality to the figure standing behind.

Christ, which Vertue has identified as a self-portrait.⁹ Vertue made a sketch of this standing figure in the painting at Bulstrode, showing him wearing a fluffy wig instead of a cap.

Provenance: Venier, Venice. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) *Preliminary Catalogue*, 1941, p. 171, as Sebastiano Ricci, 1720/30. (2) K1233 has been attributed (in ms. opinions) to Ricci by B. Berenson tentatively, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi. O. Osti (in *Commentari*, vol. II, 1951, p. 123 n. 1) seems to have been the first to connect it with the decoration of Bulstrode House. R. Pallucchini's doubt in this respect (see *Arte Veneta*, vol. VI, 1952, pp. 76 ff.) is unsupported. F. J. B. Watson (in *Journal of the Royal Institute of British Architects*, vol. LXI, 1954, p. 174) approves of the connection with Bulstrode House and gives a clear account of the supporting evidence. (3) For a discussion of the wall-painting technique used in England see E. Croft-Murray, *Decorative Painting in England, 1537–1837*, vol. I, 1962, pp. 275 f. (4) There are actually two pertinent entries by Vertue, published as follows: (a) *Walpole Society*, vol. XX, Vertue *Note Books*, II, 1932, p. 30: 'at Gerrards Cross Ld Portlands. Seb. Richi painted the Lords Supper & the picture of him self in a Modern habit comeing into the room, or plac'd nigh it.' This entry seems to have been made in 1727. (b) *Ibid.*, vol. XXIV, Vertue *Note Books*, IV, 1936, pp. 47 f.: 'at the Duke of Portlands Gerrards Cross. <Bulstrode house -> the Chappel. painted by Sig. Bastian Ricci. the round in the Ceiling. the Ascension of Christ at the end over the Gallery the Salutation. on the right hand side from the altar. the Baptism of Christ in the River Jordan - on the left, oppposite to it, the last Supper, with the twelve apostles. ornaments & the four Evangelists &c. the whole, a Noble free invention. great force of lights & shade. with variety & freedom. in the composition of the parts. his own pictures) he is standing behind' This entry dates from Vertue's visit to Bulstrode in 1733 and is followed by a sketch of the heavy-set man standing behind the table in *The Last Supper*, whom Vertue takes to be the artist himself. An account of the decorations in the diary of a visitor to Bulstrode in 1763 (see Watson, *loc. cit.* in note 2, above) agrees essentially with Vertue's except that the later visitor lists, among the paintings, the *Purification* in place of the *Salutation*. A letter written from Bulstrode in 1783 by Georgiana Duchess of Devonshire (*ibid.*) says 'the chapel is fine and very good paintings by "Richer," I think they said but he has put his own full-bottomed wig and his mistress as well, peeping through ye door at ye Lord's Supper.' Apparently the Ricci self-portrait in the wall painting did show him in a wig and without a cap, for he is shown thus in Vertue's sketch mentioned above. But the interpretation of the woman at the door is probably founded on mere gossip. (5) One

was in the Heimann Collection, Milan, in 1935 (reproduced by W. Arslan, in *Gazette des Beaux-Arts*, vol. XIII, 1935, p. 40); another version of the same composition is in the Shipley Art Gallery, Gateshead, England (reproduced in that gallery's annual report, 1954). (6) This study was published by Pallucchini (p. 78, fig. 72, of *op. cit.* in note 2, above) when it was owned by Drey, London. It was later in the collection of Sir Shane Leslie, Glasborough, Ireland, and then sold at Sotheby's, London, Dec. 7, 1960, no. 13, noted as a pendant to K1233. (Croft-Murray [vol. II, 1970, p. 266 of *op. cit.* in note 3, above] lists the study formerly in the Shane Leslie Collection as independent of the one formerly owned by Drey.) There is at least one other known version of this pendant, in the collection of John Harris, London (shown in the exhibition 'Dal Ricci al Tiepolo,' Palazzo Ducale, Venice, June 7–Oct. 15, 1969; reproduced, p. 29 of catalogue); it is less finished than the Leslie version and is without the enframing arch. (7) *Loc. cit.* in note 1, above. (8) It may be noted that in a *Last Supper* by Ricci in the Accademia, Venice, the lower part of the back is all that is visible of one of the apostles. (9) See quotations from Vertue in note 4, above. Ricci introduced his self-portrait into two other paintings, the *Preaching of Paul at Athens* and the *Marriage at Cana*, both formerly at Chatsworth and now in the William Rockhill Nelson Gallery of Art, Kansas City (Osti, pp. 122 f. and figs. 126, 127 of *op. cit.* in note 2, above).

SEBASTIANO RICCI

K1955: Figure 254

THE BATTLE OF THE LAPITHS AND CENTAURS. Atlanta, Ga., High Museum of Art (58.55), since 1958.¹ Canvas. $54\frac{1}{2} \times 69\frac{5}{8}$ in. (138.5×176.9 cm.). Very good condition except for slight restorations.

Close stylistic similarity to Ricci's two sacrificial scenes of about 1723 in the Dresden Gallery suggests a similar dating for K1955.² The *Battle of the Lapiths and Centaurs* is also closely related stylistically to Ricci's *Contest between Apollo and Pan* in the Chrysler Museum, Norfolk, Virginia, and since the two paintings are almost equal in size and were together before they came to America,³ it is reasonably assumed that they were painted as pendants.⁴ K1955 follows the story of the Lapiths and Centaurs as told by Ovid.⁵ In the manner of Veronese, Ricci has indicated, beyond the main scene in the foreground, minor episodes of the story in the background, rendered in a remarkably light color scheme: at the right the Centaur Eurytion snatches the Lapith king's bride from the banquet, and at the left he flees, with Theseus in pursuit.

Provenance: Sir Richard Colthurst, Blarney Castle, Co. Cork, Ireland. David M. Koetser's, New York. Kress

acquisition, 1953 – exhibited (always as Sebastiano Ricci), after entering the High Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 78; 'Man, Glory, Jest, and Riddle,' California Palace of the Legion of Honor, San Francisco, Calif., Nov. 10, 1964–Jan. 3, 1965, no. 216 of catalogue; 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, no. 14 of catalogue by M. Milkovich.

References: (1) Catalogue by W. E. Suida, 1958, pp. 53 ff., and *Masterpieces in the High Museum of Art*, 1965, p. 26, as Sebastiano Ricci, c. 1723. (2) J. v. Derschau (*Sebastiano Ricci*, 1922, pp. 94 ff.) adduces documentary as well as stylistic reasons for dating the Dresden pair about 1723. Suida, *loc. cit.* in note 1, above, cites the pair as the basis for dating K1955 about 1723. This date and the attribution to Ricci have not been challenged. See, e.g., G. M. Pilo (in *Arte Veneta*, vol. XX, 1966, p. 305), who refers to the Atlanta and Chrysler pendants as 'capolavori.' See also C. Seymour, *Art Treasures for America*, 1961, pp. 164 f. (3) The Chrysler painting measures $53\frac{1}{2} \times 68\frac{1}{4}$ in.; like K1955, it came from the Colthurst Collection. (4) See the entry by B. S. Manning in *Paintings from the Collection of Walter P. Chrysler, Jr.*, 1956, no. 43, with reproduction. (5) *Metamorphoses* xii, 210 ff.

SEBASTIANO RICCI

K163: Figure 255

A MIRACLE OF ST. FRANCIS OF PAOLA

K164: Figure 256

THE FINDING OF THE TRUE CROSS

Washington, D.C., National Gallery of Art (182 and 183), since 1941.¹ Canvas. Each, $33 \times 13\frac{3}{4}$ in. (84×35 cm.). Good condition; few restorations.

These two paintings are obviously studies, or *modelli*, for Ricci's two large altarpieces in the Church of San Rocco, Venice. It is agreed also that they date from the end of his life, from as late, probably, as 1733/34.² This dating, suitable on stylistic grounds, is also supported by the fact that the altarpieces are not yet mentioned in a description published in 1733 of the paintings in San Rocco.³ There is some indication in the X-rays of K163 and K164 that slight changes took place in the compositions during their formulation. There are more decided differences of composition between the *modelli* and the final altarpieces:⁴ in the addition or subtraction of minor figures, in slight alteration of a few poses, and, especially in the case of the *Finding of the True Cross*, in the tightening of the composition.⁵ Studies for the large angel in the upper right of

K163 have been recognized in two drawings on a sheet in the János Scholz Collection, New York.⁶ These are closer in pose to the angel in K163 than to the corresponding one in the altarpiece. For this altarpiece there is reported to be, in the Scuola di San Rocco, Venice, a preparatory sketch with all final features rendered in washed pen drawing.⁷ Ricci may have found his model for K163 in Simon Vouet's painting of the same subject which until the Revolution remained in the Church of the Minims in Paris. There the subject was especially pertinent, for St. Francis of Paola, who performs the miracle of reviving the child, was the fifteenth-century founder of the Order of Minims. Since K163 was probably painted some fifteen years after Ricci's visit to Paris, he may have used sketches made in Paris or, more likely, Torteat's 1655 engraving after Vouet.⁸ This shows, in reverse, a composition very similar to that of K163 except that Vouet uses an interior setting and includes only the chief figures, the saint, the kneeling mother with the child, and a group of angels above. The *Golden Legend*⁹ is a source for the subject of K164, St. Helena finding the True Cross and its identification through its having restored to life a man who is here kneeling in adoration at the left.

Provenance: Count Gregory Stroganoff, Rome. Contini Bonacossi, Rome (1927) – exhibited: 'Il Settecento Italiano,' Venice, 1929, p. 44, as Sebastiano Ricci. Kress acquisition, 1931 – exhibited, always as Sebastiano Ricci: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 52 of catalogue; 'Tiepolo and His Contemporaries,' Metropolitan Museum of Art, New York, Mar. 14–Apr. 24, 1938, nos. 2 and 3 of catalogue; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, nos. 50 and 51 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Portland, Ore., and Montgomery, Ala., Aug. 1–Oct. 31, 1938.

References: (1) *Preliminary Catalogue*, 1941, p. 171, as Sebastiano Ricci. (2) R. Longhi and W. E. Suida (in ms. opinions) date K163 and K164 in Ricci's last year, 1734; B. Berenson, G. Fiocco, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) attribute K163 and K164 to Ricci without suggesting a date. A. M. Zanetti (*Della Pittura veneziana*, 1771, p. 443) places the San Rocco altarpieces at the end of his list of Ricci's paintings in Venice. G. Moschini (*Guida per la città di Venezia*, vol. II, 1815, pp. 203, 209) and E. Paoletti (*Il Fiore di Venezia*, vol. III, 1840, pp. 110, 112) date the San Rocco altarpieces at the end of Ricci's life. J. v. Derschau (*Sebastiano Ricci*, 1922, p. 136), who, like the above authors, apparently did not know K163 and K164, also places the altarpieces at the end of Ricci's life, 1733/34. J. W. Lane (in *Apollo*, vol. XXVII, 1938, p. 263) suggests that K163 and K164 show that Ricci's 'nervous force' had a genuine impact on Tiepolo. R.

Pallucchini (in *Arte Veneta*, vol. VI, 1952, p. 83; *La pittura veneziana del settecento*, 1960, pp. 16 f.), praising the luminous, vibrant effect of the *modelli*, dates the altarpieces between 1732 and 1734. M. Levey (*Rococo to Revolution*, 1966, p. 32) also emphasizes the sparkling, Rococo-like technique, quoting Ricci as saying that small *modelli* of this kind were really the artist's originals. (3) *Descrizione di tutte le pubbliche pitture della città di Venezia . . .* (see K1026, note 1, below, for fuller title), 1733, cited by Derschau, pp. 136 and 173 of *op. cit.* in note 2, above. (4) The altarpieces are reproduced by Derschau, figs. 104 and 105 of *op. cit.* in note 2, above. Longhi (in ms. opinion cited in note 2, above) comments that, while K163 and K164 are entirely by Ricci, assistants were employed in the execution of the San Rocco altarpieces. (5) Noted by J. Daniels, in *Apollo*, July 1969, p. 9. (6) Reproduced by O. Benesch, *Venetian Drawings of the Eighteenth Century in America*, 1947, p. 27, no. 2, pl. 2. (7) H. Tietze and E. Tietze-Conrat (verbally) and G. Lorenzetti, *Venice and Its Lagoon*, 1961, p. 603; Lorenzetti (p. 604) mentions K163 and K164 also, as rough sketches. (8) The engraving is reproduced by W. R. Crelly, *The Paintings of Simon Vouet*, 1962, fig. 89. (9) Jacobus de Voragine, *The Golden Legend*, English ed., pt. I, 1941, pp. 272 ff.

MARCO RICCI

Venetian School. Born 1676; died 1730. He was the nephew of Sebastiano Ricci, who was probably his early teacher and with whom he collaborated, painting architectural and landscape settings for Sebastiano's figures. Marco himself often included small figures in the pictures which he painted independently. But his most significant contribution was in landscape painting: it was he who initiated its remarkable Venetian development in the eighteenth century. He was etcher as well as painter and, like his uncle, he enjoyed international patronage.

SEBASTIANO AND MARCO RICCI

K1813 : Figure 249

THE DEATH OF ST. PAUL THE HERMIT. Lawrence, Kans., University of Kansas, Study Collection (60.55), since 1960.¹ Canvas. 37×54 in. (94×137.2 cm.). Good condition.

The attribution to Sebastiano Ricci seems to have found general acceptance, with a probable dating between 1700 and soon after 1710.² The effect is more picturesque and intimate than is characteristic of Sebastiano's later paintings. While the early collaboration between Sebastiano and his nephew Marco (now believed to have begun in the first years of the century) has not yet been

thoroughly investigated, the similarity of the landscape in the right background of K1813 to a pair of landscapes by Marco in the National Museum, Warsaw³ (which are believed to date at the beginning of the second decade) offers very strong evidence of collaboration between uncle and nephew in K1813.⁴ The subject of K1813, St. Anthony Abbot kneeling beside the dying St. Paul the Hermit, while lions dig his grave, is taken from Jacobus de Voragine's *Golden Legend*.⁵

Provenance: Giorgio Paulich, Ragusa. Fritz Rothmann's, Berlin – exhibited: 'Italian Paintings of the 17th and 18th Centuries,' Wertheim Galleries, Berlin, May–June 1927, no. 122.⁶ Galli, Milan. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, after acquisition by the University of Kansas: 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, no. 7 of catalogue by M. Milkovich, as Sebastiano Ricci.

References: (1) Catalogue by R. L. Manning (in *Register of the Museum of Art*, vol. II, no. 4, 1960, p. 36), as Sebastiano Ricci. (2) R. Longhi (in ms. opinion) dates K1813 between 1700 and 1710, and is followed by M. Milkovich (in *loc. cit.* in *Provenance*). W. Arslan (in *Studies in the History of Art Dedicated to W. E. Suida*, 1959, p. 311) seems to favor the second decade of the century. Arslan had already published K1813 as Sebastiano (*Il Concetto di 'luminismo' e la pittura veneta barocca*, 1946, p. 32, fig. 28). (3) The Warsaw paintings are catalogued and reproduced by G. M. Pilo, in his catalogue of the exhibition 'Marco Ricci,' Bassano del Grappa, 1963, nos. 30 and 31. (4) That Marco may have painted the landscape in K1813 is suggested by Pilo (in *Arte Veneta*, vol. XX, 1966, p. 305), who accepts the attribution of the main part of the picture to Sebastiano. (5) English translation, pt. I, 1941, p. 89. (6) See *Vita Artistica*, vol. II, pp. 145, 185, and 205.

SEBASTIANO AND MARCO RICCI

K111: Figure 258

IMAGINARY SCENE WITH RUINS AND FIGURES. New Orleans, La., Isaac Delgado Museum of Art (61.85), since 1953.¹ Canvas. 53 $\frac{3}{4}$ × 69 in. (136.5 × 175.3 cm.).

The inscription on a slab in the attic of the arch at left has been tentatively deciphered as: P[ublio] COR[nelio] P[ublii] F[ilio] DOLABELLA CONS[ule] JUNIUS C[ivis] B[onus] SILDINUS EL [or FL] . . . N[umen] ARTEMI EX S[enatus] C[onsulto] FACIENDUM CURAVIT N . . . A . . . M . . . QUE [or OVE] . . . P . . . BA . . . RU (In the consulship of Publius Cornelius, the son of Publius, Dolabella, Junius Sildinus(?), a good citizen, caused to be built, under the divine guidance of Artemis, and in accordance with a decree of

the Senate, . . .).² Good condition except for few restorations; cleaned 1952.

In the treatment of figures and architectural setting there is such close similarity between K111 and K1956 (Fig. 259), the Shovell memorial, dating from 1725/26, that there can be no doubt as to the attribution of K111 to Sebastiano (for the figures) and Marco (for the setting)³ and as to its approximate dating, about 1725. It is one of several pictures from this period painted by Sebastiano and Marco in similar sizes and formats, and with similar compositions of figures and ruins. One of these is in the Museo Civico, Vicenza;⁴ another is in the Gianni Barilla Collection, Parma;⁵ and a third is at Windsor Castle.⁶ Some of the Roman monuments, as, for example, the triumphal arch and the temple portico, are repeated in this group of paintings, but the groupings of the ruins vary from picture to picture. There seems never to be the intention, even when a monument is identifiable, of showing it in its actual location and in its true relationship to other monuments; these paintings are architectural *capricci*, of like intent to the landscape *capricci* of Canaletto and Guardi. Another version of K111, with slight differences in the inscription, is in the collection of Lord Barnard, Raby Castle, County Durham, England, attributed to Marco Ricci.

Provenance. Private Collection – probably Rev. Canon L. J. White-Thomson, Broomford Manor, Exmouth, North Devon (sold, Christie's, London, Feb. 1, 1924, no. 88, as Panini; bought by Field).⁷ Antonio Grandi's, Milan. Contini Bonacossi, Rome – exhibited: 'Il Settecento Italiano,' Venice, 1929, no. 25, as Sebastiano and Marco. Kress acquisition, 1930 – exhibited, always as Sebastiano and Marco: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 53 of catalogue; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, June 25–July 24, 1938, no. 52 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1–25, 1938, Portland, Ore., Sept. 1–26, 1938, and Montgomery, Ala., Oct. 1–31, 1938; National Gallery of Art, Washington, D.C. (166), 1941–52;⁸ after entering the Isaac Delgado Museum of Art: 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, no. 38 of catalogue by M. Milkovich.

References: (1) Catalogue by W. E. Suida, 1953, p. 56, and by P. Wescher, 1966, p. 58, as Sebastiano and Marco. (2) This tentative reading of the inscription and its translation were kindly suggested by J. W. Lane. (3) K111 has been attributed to Sebastiano and Marco by G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions), by H. Voss (in *Repertorium für Kunstwissenschaft*, vol. XLVII,

1926, pp. 13 f. n. 1), N. Pevsner (in *Kunstchronik* . . . *Beilage zur Zeitschrift für Bildende Kunst*, Oct. 1929, p. 76), G. Fiocco (*La Pittura veneziana alla mostra del settecento*, n.d. [1929/30?], p. 8), G. Delogu (*Pittori veneti minori del settecento*, 1930, p. 94), G. Fogolari (*Il Settecento italiano*, 1932, no. 108), W. Arslan (in *Bollettino d'Arte*, vol. xxvi, 1932, pp. 217 f.), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 40), and G. M. Pilo (catalogue of the exhibition 'Marco Ricci,' Bassano del Grappa, Sept. 1–Nov. 10, 1963, p. 44; also in *Arte Veneta*, vol. xx, 1966, p. 305). (4) Reproduced by Pilo, no. 62 of catalogue cited in note 3, above. (5) *Ibid.*, no. 63. (6) *Ibid.*, no. 64. (7) No. 88 in this sale is listed under 'different properties,' but this may be an error: Voss (*loc. cit.* in note 3, above) says the painting came from White-Thomson, and the chief part of Christie's sale on Feb. 1, 1924, was from the White-Thomson Collection. (8) *Preliminary Catalogue*, 1941, p. 170, as Sebastiano and Marco.

SEBASTIANO AND MARCO RICCI

K1026: Figure 257

MOSES STRIKING THE ROCK. Savannah, Ga., Telfair Academy of Arts and Sciences (P-98), since 1937. Canvas. $38\frac{3}{4} \times 52\frac{1}{8}$ in. (98.4×132.4 cm.). Not checked recently.

This is one of the smaller versions of the large picture which was painted for the Church of Sts. Cosmas and Damian, Venice, was later in the sacristy of Santo Stefano, and is now in the Accademia. In 1733 the large picture was described as having been painted by Sebastiano Ricci, with the help of Marco in the landscape.¹ K1026² is probably identical with the version published in 1922 as a sketch in a private collection in Venice.³ A second small version, almost identical in size with K1026, was bought by George III with the collection of Consul Smith and is now at Hampton Court.⁴ A drawing for figures in the middle foreground is at Windsor,⁵ and figures from various parts of the composition are copied in an engraving by Saint-Non, said to be after a drawing from Sebastiano Ricci by Fragonard.⁶ It is the influence of Magnasco that is most noticeable in K1026, with its many agitated figures and complicated composition. A date in the 1720's is likely.

Provenance: Probably private collection, Venice (1922).⁷ Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited, after entering the Telfair Academy: 'Sebastiano and Marco Ricci in America,' Brooks Memorial Art Gallery, Memphis, Tenn., Dec. 19, 1965–Jan. 23, 1966, and University of Kentucky Art Gallery, Lexington, Ky., Feb. 13–Mar. 6, 1966, no. 19 of catalogue by M. Milkovich, as Sebastiano Ricci.

References: (1) *Descrizione di tutte le pubbliche pitture della città di Venezia . . . o sia Rinnovazione delle Ricche Minere di*

Marco Boschini con aggiunta di tutte le opere, che uscirono dal 1674, fino al presente . . ., 1733, p. 132; see also A. M. Zanetti, *Della Pittura veneziana*, 1771, pp. 441 f. (2) K1026 has been attributed to Sebastiano Ricci by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions), and to Sebastiano and Marco by G. M. Pilo (in *Arte Veneta*, vol. xx, 1966, p. 305, calling it a *modello*). M. Levey (*loc. cit.* in note 4, below) seems to accept this attribution to Sebastiano and Marco. (3) J. v. Derschau, *Sebastiano Ricci*, 1922, fig. 95b. M. Milkovich (*loc. cit.* in *Provenance*) has noted the probable identity of this picture with K1026. (4) See A. Blunt, in *Burlington Magazine*, vol. LXXXVIII, 1946, p. 267, pl. ivc, and M. Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, p. 96, pl. 81. Levey here mentions a version of the composition as in the anonymous (John Strange) sale, London, Dec. 10 ff., 1789, lot 73, as coming from the collection of Canaletto. (5) Catalogued by A. Blunt, *Venetian Drawings . . . at Windsor Castle*, 1957, p. 57, no. 316, with a suggested dating for the drawing between 1716 and 1720, and an attribution of the painting to Sebastiano and Marco. (6) See Derschau, p. 124 and fig. 97 of *op. cit.* in note 3, above. (7) See text and note 3, above.

SEBASTIANO AND MARCO RICCI

K1956: Figures 259–260

MEMORIAL TO ADMIRAL SIR CLOWDISLEY SHOVELL. Washington, D.C., National Gallery of Art (1610), since 1956.¹ Canvas. $87\frac{1}{2} \times 62\frac{1}{2}$ in. (222.3×158.8 cm.).² Inscribed on a stone toward lower left: $\begin{matrix} B. \\ M. \end{matrix} \supset \text{RICCI}$ [Sebastiano and Marco Ricci] *Faciebant*. Very good condition except for slight restoration on shield and mantle of hero; cleaned 1955.

This comes from a series of twenty-four allegorical pictures, painted between 1722 and 1729, dedicated to the memory of 'British Monarchs, the valiant Commanders, and other illustrious Personages, who flourish'd in England about the End of the seventeenth, and the Beginning of the eighteenth Centuries.'³ The series was commissioned in a most remarkable manner by Owen McSwiny, a playwright and one-time London theater manager who, after going bankrupt, had settled in Italy. Outstanding Venetian and Bolognese artists – the Riccis, Canaletto, Pittoni, Piazzetta, Creti, and others – were employed by McSwiny to carry out the paintings. He himself⁴ furnished the 'Invention' for the subjects, which necessarily involved considerable knowledge of British biography and history. The contemporary Bolognese art historian Zanotti⁵ marvels that harmony was achieved in the finished paintings

in spite of the bewildering situation in which the artists found themselves, following McSwiny's program for subjects of which they did not know the history, as a soldier follows his general's orders of which he does not understand the significance. The artists worked in teams, usually of two or three, each man being assigned certain parts of a composition according to his special ability.

In the case of K1956 Sebastiano obviously painted most of the chief figures; most of the sculpture, too, accords with his style; while the ruins and landscape details must have been left to Marco, specialist in this subject matter. The obelisk, temple, and fragmentary architectural and sculptural remains are generalized versions of Roman ruins. Some of these details are found in other paintings by the Ricci;⁶ none of them, apparently, have any special reference to the admiral whom the painting honors. They merely serve as picturesque background in the composition. But in the assemblage of people in the foreground and in some of the sculpture we can detect allusions to the career of Sir Clowdisley Shovell (1650–1707), who, among other exploits, is credited with the capture of Gibraltar and with operations against the Barbary pirates, and who met a tragic death when his flagship struck rocks off the Scilly Isles. The chained man in the left foreground may refer to the slaves whom the admiral freed from the pirates, and the men in outlandish costumes are suggestive of his various other foreign exploits. The admiral's coat of arms seems to have been partly misunderstood.⁷ But the simulated sculptures on his monument at the left⁸ – dolphins, tritons, Neptune relief, the antique prow, stern, rudder, and oar piled at the top, and the *columna rostrata* in the hand of the terminal statue – are all appropriate emblems of naval power. Whether this statue at the top is intended as a portrait of the admiral or as a personification of his naval career is not clear. Nor can we be sure that it was painted by Sebastiano himself; it seems weaker than the vigorous figures below it.

A letter written by McSwiny to the Duke of Richmond under date of March 8, 1725/26, mentions the Shovell painting as at that time in train.⁹ That it went to the Duke of Richmond we may assume not only from this letter but also from Vertue's account of the decoration of the duke's dining room at Goodwood.¹⁰ Here Vertue lists ten of the allegorical paintings round the room and says of Shovell's that there is a print in the dining room, but not the painting. It has been assumed that the painting itself was hung in some other room of the house, especially in view of the fact that it is larger than other paintings in the McSwiny series, which measure about 86 by 55 in. Indeed the Shovell painting may never have been in the house at Goodwood, for in an undated list of 'my pictures that are at Somerset House' (apparently in the hand of the second duke, who died in 1750, long before the remodeling at Goodwood, in the 1790's) the Shovell painting is included.¹¹ At the present time twenty of the twenty-four memorials in McSwiny's series have been identified among extant

paintings.¹² Moreover a number of the grisaille copies which McSwiny had made for the use of the engraver (none of them, probably, by the artists who made the original paintings) have come to light.¹³

Provenance: Duke of Richmond, Goodwood near Chichester, or Somerset House, London.¹⁴ Sir Richard Colthurst, Blarney Castle, Co. Cork, Ireland. David M. Koetser's, New York. Kress acquisition, 1953.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, pp. 148 ff. (catalogue by W. E. Suida and F. R. Shapley), as Sebastiano and Marco Ricci. (2) K1956 was originally about six inches higher than at present; it terminated in an arch, the outline of the lower part of which is visible in the painting. (3) From the copy in the British Museum of a prospectus issued by 'Owen Swiny' (McSwiny, variously spelled): *To the Ladies and Gentlemen of Taste in Great Britain and Ireland*, p. 1. This prospectus was apparently issued about 1730. It gives a brief explanation of the project, lists the twenty-four worthies to be honored, and indicates that the twenty-four paintings have been completed and that some of them have already been acquired by an 'illustrious Nobleman' (presumably this is the Duke of Richmond – see below). The prospectus further explains that McSwiny is now having engravings made of all the paintings and that eight of these engravings, among which is listed the Shovell (this engraving is labeled as by Tardieu after Fratta's drawing – i.e., grisaille copy of the painting), are finished. Finally, these eight engravings, and also the others, when finished, are offered for sale. Nine of the engravings were finished and published in 1741. In the National Gallery of Art is a facsimile reproduction of the set in the British Museum. The final paintings in the series were sold in 1730 to Sir William Morice, according to a letter from Joseph Smith, July 17, 1730 (see *Bulletin of the John Rylands Library*, vol. xxxii, 1950, p. 164; also F. J. B. Watson, in *Burlington Magazine*, vol. xcvi, 1953, p. 365 n. 10). See H. Voss, in *Repertorium für Kunstwissenschaft*, vol. xlvii, 1926, pp. 32 ff., for a brief account of the plans for the series of memorials. (4) According to the prospectus cited in note 3, above. (5) G. P. Zanotti, *Storia dell'Accademia Clementina*, vol. II, 1739, pp. 221 f. (6) The seated lion, for example, appears in K111 (Fig. 258). Other details are repeated in Ricci paintings (see G. Fiocco and F. Valcanover, in the catalogue of the exhibition 'Pitture del Settecento nel Bellunese,' Belluno, 1954, nos. 21–22, as by Marco). (7) According to R. Watson (ms. in National Gallery of Art archives), who also discusses the possibility that the man in armor and crested helmet in the right foreground may be the Duke of Richmond, for whom K1956 is presumed to have been painted. (8) This part of the composition in K1956 served as model for a marquetry design on a handsome, late-eighteenth-century chest of drawers reproduced by G. de

Bellaigue, in *Apollo*, vol. LXXXVII, 1968, p. 18. (9) This information was kindly conveyed to us in a letter of Feb. 4, 1958, from F. J. B. Watson, who is now preparing to publish a comprehensive study of the entire McSwiny series of 'Tombs.' (10) *Walpole Society*, vol. XXVI, 1937-38, *Vertue Note Books*, v, pp. 149 f. See *idem*, vol. XXIV, 1935-36, *Vertue Note Books*, IV, p. 149, for a brief note on the Goodwood decoration, but with no mention of the Shovell picture. (11) Information kindly furnished in letter of Sept. 6, 1967 from F. J. B. Watson. (12) Fifteen of these memorials have been reproduced as follows: *William III*, by Balestra, D. and G. Valeriani, and Cimaroli, in *Burlington Magazine*, vol. LXIX, 1936, p. 244; *George I*, by Imperali, in *Connoisseur*, vol. CXXXVII, 1956, p. 104; *Archbishop Tillotson*, by Canaletto, Pittoni, and Cimaroli, in W. G. Constable, *Canaletto*, vol. 1, 1962, fig. 517; *Duke of Devonshire*, by S. and M. Ricci, in M. Levey, *Painting in XVIII Century Venice*, 1959, p. 59; *Duke of Marlborough*, by Creti, Ferraiuoli, and il Mirandolese, in G. Zucchini, *Paesaggi e rovine nella pittura bolognese del settecento*, 1947, pl. XIV; *Marquis of Wharton*, by Creti, Ferraiuoli, and il Mirandolese, in Sotheby's sale catalogue, June 26, 1957, no. 55; *Earl of Argyle*, by Monti, Ferraiuoli, and il Mirandolese, in Zucchini, *op. cit.*, pl. XVI; *Earl Godolphin*, by Monti, Ferraiuoli, and il Mirandolese, in Zucchini, *op. cit.*, pl. XVII; *Earl Stanhope*, by Pittoni, Canaletto, and Cimaroli, in Chrysler catalogue, 1956, no. 48; *Earl Cadogan* (probably), by Monti, Ferraiuoli, and il Mirandolese, in Zucchini, *op. cit.*, pl. XVIII; *Lord Somers*, by Piazzetta, Canaletto, and Cimaroli, in *Burlington Magazine*, vol. XCV, 1953, p. 348; *Chief Justice Holt* (probably), by Creti, Ferraiuoli, and il Mirandolese, in *Commentari*, vol. VI, 1955, pl. LVI, 2; *Sir Isaac Newton*, by Pittoni, G. and D. Valentani, in *ibid.*, pl. LVI, 1; *Boyle*, *Locke*, and *Sydenham*, by Creti, Ferraiuoli, and il Mirandolese, in Zucchini, *op. cit.*, pl. XV; *Addison*, by Creti, Ferraiuoli, and il Mirandolese, in Sotheby's sale catalogue, June 26, 1957, no. 55. E. Croft-Murray (*Decorative Painting in England, 1537-1837*, vol. II, 1970, pp. 239 ff.) publishes information about some of the memorials in the series. Of special interest is his identification of the recent whereabouts of four of them: (a) *Earl of Dorset*, of which one version was sold at Sotheby's, London, May 14, 1958, and fragments of a second belonged to Max Rothschild in 1934; (b) *Earl of Sunderland*, in the Cassa di Risparmio, Bologna, 1948; (c) *Earl of Halifax*, *ibid.*; (d) *Lord Torrington*, *ibid.* (13) At the McSwiny sale, Feb. 28-Mar. 1, 1755, twenty grisailles of the tomb designs were sold (see M. Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, p. 26 n. 100). A grisaille of K1956 was sold at Sotheby's, London, July 8, 1964, no. 111 (33½ × 21 in.) to Riolfo. For a discussion of the probable authorship of the grisaille copies see catalogue of the exhibition 'Venise au Dix-huitième Siècle,' L'Orangerie, Paris, Sept.-Nov. 1971, no. 197. (14) See text and note 11 above.

ROSALBA CARRIERA

Venetian School. Born 1675; died 1757. Balestra was one of her first teachers in oil painting, which she seems to have employed chiefly for miniatures on ivory plaques and snuff boxes. It may have been Felice Ramelli who interested her in pastel, the medium in which she became remarkably proficient and remarkably productive. By 1715 her pastels had won the admiration of the great French collector Pierre Crozat, who prepared the way for her enthusiastic reception in Paris, where she spent 1720-21. Apart from this visit and another to Vienna, she lived in Venice, but her pastels - chiefly portraits and 'fancy pieces' - were always in great demand abroad, in Paris, Vienna, Dresden, and in England. Her style changed little, and her prolific activity was terminated soon after 1745 by blindness.

K272 : Figure 261

ALLEGORY OF PAINTING. Washington, D.C., National Gallery of Art (247), since 1941.¹ Pastel on paper. 17¼ × 13¾ in. (45.1 × 35 cm.). Good condition.

The presumption that K272 is a self-portrait² is untenable, not only because of the youth of the model, but more especially because well-known self-portraits by the artist³ show entirely different features and, moreover, no illusion whatever about her unattractiveness. K272 may perhaps represent one of Rosalba's pupils; it has even been suggested that it may be a self-portrait by one of her pupils,⁴ but the execution meets Rosalba's standards⁵ and the present title is satisfactory. Such idealized portraits of young women, as allegories of the arts or the seasons, for example, were in demand, and K272 is characteristic of the type produced by Rosalba. Comparison with her portrait of a girl in the Louvre,⁶ believed to have come from Crozat's collection and assigned to about 1720, makes this date seem reasonable for K272.

Provenance: Eugène Kraemer (sold, Georges Petit's, Paris, May 5-6, 1913, no. 1, as *Presumed Portrait of the Artist*, by Rosalba). Principe Giovanelli, Venice. Contini Bonacossi, Florence. Kress acquisition, 1933.

References: (1) *Preliminary Catalogue*, 1941, p. 37, as Rosalba. (2) See Kraemer catalogue entry under *Provenance*. (3) The two superb examples are at Windsor Castle (reproduced by R. Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 116) and in the Uffizi (reproduced by C. Donzelli, *I Pittori veneti del settecento*, 1957, fig. 75). (4) Suggested by H. Tietze and E. Tietze-Conrat (in ms. opinion). (5) K272 has been attributed to Rosalba by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and M. Levey (*Painting in XVIII Century Venice*, 1959, p. 142). (6) Reproduced by Pallucchini, fig. 110 of *op. cit.* in note 3, above.

ROSALBA CARRIERA

K149: Figure 262

SIR JOHN READE, BART. Washington, D.C., National Gallery of Art (177), since 1941.¹ Pastel on paper. $22\frac{3}{4} \times 18\frac{1}{4}$ in. (58 × 46 cm.). Inscribed on back of wooden mount: *Sir John Reade. Bart - at the Age of Eighteen - done by, Rosalba, at Vinice [sic.]*. Fair condition except for some abrasion.

As is characteristic of Rosalba's portraits, K149 gives the impression of being a good physical likeness; it is more than usually expressive of personality, in this case reserved, even diffident. Sir John Reade, of Barton Court, Berkshire, fifth baronet, was born in 1721 and died in 1773. Since the inscription tells us that the portrait was painted when Sir John was eighteen, it must date from 1739.² Eighteen was an appropriate age for a young English gentleman to be making the Grand Tour, and while in Venice nothing would have seemed more appropriate than to sit to the pastelists whose fame had spread over Europe.

Provenance: Reade Family (sold, Christie's, London, July 13, 1895, no. 5, entitled *Sir John Reade, fourth [error for fifth] Baronet, at the age of eighteen*, by Rosalba). Charles Fairfax Murray, Florence. Contini Bonacossi, Rome. Kress acquisition, 1931.

References: (1) *Preliminary Catalogue*, 1941, p. 36, as Rosalba Carriera. (2) R. Longhi (in ms. opinion) had suggested a dating of 1720/30, on the basis of stylistic similarity to the portrait of the Elector Bishop Clemens August of Cologne, Dresden Gallery, dated 1727; but since Rosalba's style remained almost static through most of her career, it can be misleading as indication of date. The attribution of K149 to Rosalba has been accepted by B. Berenson, G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 46); see also Longhi (above, and *Viatico per cinque secoli di pittura veneziana*, 1946, p. 68, no. 144). (3) The fourth baronet was Sir Thomas Reade, father of Sir John Reade, fifth baronet.

GIOVANNI ANTONIO PELLEGRINI

Venetian School. Born 1675; died 1741. He was a pupil of Paolo Pagani but was more influenced by Giordano and by the frescoes and easel paintings of Gaulli in Rome. There was an exchange of influence between him and his sister-in-law, Rosalba Carriera, and also between him and Sebastiano Ricci. His color schemes became remarkably light and delicate, and his technique ever looser, more fluid, more spontaneous. His activity in Austria, France, Germany, the Low Countries, and England was

instrumental in effecting a complete break with seventeenth-century Baroque style and the development of Rococo taste in centers of European art.

K1699: Figure 263

REBECCA AT THE WELL. In great part destroyed by fire, Dec. 26, 1956.¹ Canvas. $48\frac{1}{2} \times 42\frac{5}{8}$ in. (123.2 × 108.3 cm.).

A version of *Rebecca at the Well* now in the National Gallery, London,² is assigned to Pellegrini's first English period, about 1710. The somewhat blonder coloring and looser execution of K1699 mark a more advanced Rococo style, suggesting a date toward 1725,³ not long after the artist frescoed the ceiling in the Banque Royale, Paris, a work of decisive importance for the development of French Rococo style. Nearly contemporary with K1699, but still slightly earlier, perhaps, is a version in the Kunstmuseum, Düsseldorf,⁴ which corresponds almost exactly in measurements and closely in composition to K1699. The Düsseldorf version omits the foremost of the two boys in the background and gives the shepherd's crook to the other boy; it omits the child and turns the mother, or nurse, further away from the spectator, but other differences in pose are very slight; most noticeable is the blonder, more luxuriant effect of K1699. The subject is taken from Genesis 24.

Provenance: Baron Nathaniel de Rothschild, Vienna (catalogue, 1903, no. 53, as Tiepolo).⁵ Baron Alphonse de Rothschild, Vienna. Frederick Mont's, New York (1949). Kress acquisition, 1950 - exhibited: National Gallery of Art, Washington, D.C., 1951;⁶ Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12-Aug. 3, 1952, unnumbered p. of catalogue, as Pellegrini.

References: (1) The little that remains of K1699 is now with Mario Modestini, in Rome. (2) For a reproduction in color of the London version see E. Young, in *Apollo*, vol. LXXXIX, 1969, p. 196. (3) Compare Pellegrini's *Death of Adonis* in the Brass Collection, Venice (reproduced by G. M. Pilo, in *Arte Antica e Moderna*, Apr.-June 1960, fig. 54a). (4) Reproduced in *Cicerone*, vol. xx, 1928, p. 545, and in catalogue of exhibition 'Düsseldorfer Kunstschatze,' Villa Hügel, Düsseldorf, 1958, fig. 10. (5) The painting is listed by K. Steinweg, in Thieme-Becker, *Allgemeines Lexikon*, vol. xxvi, 1932, p. 360, as in a private collection in Austria. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 146 (catalogue by W. E. Suida), as Pellegrini.

GIAMBATTISTA CROSATO

Venetian School. Born 1685/86; died 1758. He seems to have grown up in Venice, under influences similar to those to which Piazzetta and Tiepolo were subject, and he was

perhaps the most important eighteenth-century Venetian fresco painter before Tiepolo. Yet it seems unlikely, in spite of their many points of similarity, that either of these two masters (Crosato or Tiepolo) influenced the other significantly. Crosato's decorative taste was more like Pellegrini's; and his figures, bathed in floods of light, tend to a vagueness and uncertainty of form.

Attributed to GIAMBATTISTA CROSATO

K2181: Figure 264

THE ARCHANGEL RAPHAEL WITH YOUNG TOBIAS. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.58), since 1960.¹ Canvas. 48 $\frac{7}{8}$ × 34 in. (124.2 × 86.4 cm.). Fair condition; few restorations in background; cleaned 1960.

The composition of K2181 immediately suggests two paintings of a similar subject by Piazzetta: the *Virgin and the Guardian Angel*, of which one of the two extant *modelli* is in the Gemäldegalerie, Cassel, dating about 1720; and the *Guardian Angel with Saints*, in San Vitale, Venice, dating some ten years later. K2181 has indeed been attributed to Piazzetta.² But the differences in style between it and the two similar subjects by Piazzetta are striking: Piazzetta's figures are firmly modeled with strong contrasts of light and shade, the proportions are reasonably normal, and the angel has a Tiepolesque haughtiness of pose and expression; in K2181, on the other hand, the figures are vaguely modeled in an all-pervading light, the angel is elongated, and pose and expression are gentle and ingratiating.³ K2181 may date about 1710/20.

Provenance: E. Vail Stebbins – exhibited: Art Museum, Princeton University, Princeton, N.J., early 1920's–1955 (part of the time in storage). Stebbins Estate sale, Plaza Art Galleries, New York, Jan. 21, 1955. David M. Koetser's, New York. Kress acquisition, 1957.

References: (1) Catalogue by F. R. Shapley, 1960, p. 118, as Piazzetta. (2) By H. Voss, in ms. opinion. F. J. Mather, Jr. (in *Art and Archaeology*, vol. XX, 1925, p. 148) gives K2181 tentatively to Piazzetta, G. Coor (letter of Apr. 12, 1961) assigns it to a follower of Piazzetta. (3) The attribution to Crosato is tentatively suggested by A. Morassi (letter of Sept. 3, 1968, to Dr. Justus Bier).

JACOPO AMIGONI

Venetian School. Born 1682; died 1752. Born in Naples, he had been influenced by Giordano and Solimena before he went to Venice, where he arrived no later than 1711 and

came under the influence of Ricci and Tiepolo. He was employed abroad through much of his career: in Germany (1717–27), in France (1736), chiefly in England (1729–39); and, after a few years again in Venice, he was in Spain from 1747 until his death. He carried out extensive commissions in ceiling and wall decorations; he painted religious, allegorical, and mythological subjects; and everywhere he found distinguished sitters for his elegant portraits.

K1264: Figure 266

PORTRAIT OF A GENTLEMAN. Atlanta, Ga., High Museum of Art, Study Collection (58.29), since 1958.¹ Canvas. 36 $\frac{1}{4}$ × 29 $\frac{1}{2}$ in. (92.1 × 74.9 cm.). Good condition; cleaned 1942.

A former attribution of K1264 to Pietro Longhi² has been abandoned in favor of Amigoni,³ whose elegant, somewhat languid style it seems to exemplify. The style of wig, linen stock, lace jabot, and wrist ruff, and also the voluminous luxuriant cape suggest a dating of about 1720/30. Amigoni may have painted the portrait in any one of the several countries in which he was employed in these years, and the sitter may have been, as has been suggested,⁴ one of the famous Italian singers who were at this time as widely traveled as was Amigoni himself.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: Seattle Art Museum, Seattle, Wash., 1952–54.⁵

References: (1) Catalogue by W. E. Suida, 1958, p. 57, as Amigoni. (2) K1264 was acquired by the Kress Foundation with an attribution to Longhi (see Suida, *loc. cit.* in note 1, above). (3) See Suida, *ibid.* (4) *Ibid.* (5) Catalogue by Suida, 1952, no. 24, as Amigoni.

PIETRO LONGHI

Pietro Falca, called Longhi. Venetian School. Born 1702; died 1785. Under his father he received some training as goldsmith. His first teacher in painting was Balestra. Then Crespi, in Bologna, helped bring out his natural bent for genre, which may well have been further stimulated by some knowledge, chiefly perhaps via engravings, of Hogarth, de Troy, Lancret, and Pater; there were also paintings by Dutch 'Little Masters' in some Venetian collections of the time. Longhi's style remained fairly uniform throughout his career, sensitive and pleasing in color harmonies, but weak in figure modeling; his figures are more skillfully executed in his drawings than in his paintings.

K146: Figure 268
THE SIMULATED FAINT

K147: Figure 269
A GAME OF PIGNATTA

Washington, D.C., National Gallery of Art (174 and 175, respectively), since 1941.¹ Canvas. Each, 19½ × 24 in. (49 × 61 cm.). Both in good condition.

These two paintings are frequently cited in the Longhi literature as typical of his best work.² They are convincingly grouped with such examples as the *Gentleman's Awakening* and *Blindman's Buff* in the Royal Collection at Windsor, which are signed and dated 1744, thus indicating a date in the mid-1740's for K146 and K147.³ They have been classified also with the beautiful *Presentation* in the Louvre,⁴ a painting of vertical format but which, it is interesting to note, seems to show the same Venetian room as the one depicted in K146: the wall-covering designs are similar, and the Rococo mantelpiece details – fluted and curved moldings, flying cupid, mirror, and vase – are the same in the two pictures. K146 and K147 were probably designed as a pair, or as members of a single series, but many of Longhi's canvases have the same measurements, and similar subject matter abounds in his oeuvre. The well-to-do leisure class whom Longhi's paintings represent were ever playing at cards, and his patrons would have caught the none-too-subtle meaning of K146, a lady's escape from a bad deal through feigning to swoon, with consequent collapse of the card table. In keeping with such make-believe is the subject of K147, grown-ups playing at what would now be considered only suitable for children, a game similar to blindman's buff:⁵ an earthenware cooking pot (*pentola* or *pignatta*) is turned upside down over a prize, which is won by the blindfolded player who is able to strike the pot and break it with his rod. Two paintings belonging to the heirs of the Salom Collection, Segromingo Monte, now that they are well known, are no longer believed to be copies of K146 and K147, but rather to be replicas by Longhi, of later date, about 1760.⁶ These differ only very slightly in composition from K146 and K147, with which they have sometimes been confused in reference to provenance.

Provenance: Principe Giovanelli, Venice. Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited, always as Longhi: 'Century of Progress Exhibition of Paintings and Sculpture,' Chicago World's Fair, June 1–Nov. 1, 1933, nos. 148 and 149; 'Venetian Painting of the XVIII Century,' Knoedler's, New York, Apr. 6–18, 1936, nos. 16 and 17; 'Tiepolo and His Contemporaries,' Metropolitan Museum, New York, Mar. 14–Apr. 24, 1938, nos. 23 and 24.

References: (1) *Preliminary Catalogue*, 1941, p. 110, as Longhi. (2) K146 and K147 have been attributed to Longhi by B.

Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), L. Venturi (*Italian Paintings in America*, vol. III, 1933, nos. 600 and 601), H. Tietze (*Masterpieces of European Painting in America*, 1939, pls. 118a, b), Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, pp. 69 f.), A. Riccoboni (in catalogue of the exhibition 'Pittura Veneta . . . Raccolte Private Veneziane,' Venice, 1947, p. 47, reproducing on his pls. 117 and 119 the later replicas in the Salom Collection), R. Bacchelli and R. Longhi (*Teatro e immagini del settecento italiano*, 1953, pp. 72 f., 118, 128), V. Moschini (*Pietro Longhi*, 1956, p. 16), C. Donzelli (*I Pittori veneti del settecento*, 1957, p. 136), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, pp. 180 f., classifying them with the masterly *Presentation* in the Louvre), and T. Pignatti (*Pietro Longhi*, 1969, pp. 18 f., 85, 104, following the tendency to classify K146 and K147 among the masterpieces of Longhi from the mid-1740's). (3) Pignatti, *loci cit.* in note 2, above; Pignatti reproduces the Windsor paintings as his pls. 57 and 62. (4) Pallucchini, *loc. cit.* in note 2, above; see Pallucchini's pl. 461 for a color plate of the Louvre painting. (5) K147 was formerly labeled *Blindman's Buff*. (6) Pignatti, *loci cit.* in note 2, above; the Salom duplicates are reproduced on Pignatti's pls. 211 and 212 (K146 and K147 have sometimes been traced erroneously to the Salom Collection). Another version of K146 was sold from the collection of Mrs. William Woodward, Sr., at Parke-Bernet's, New York, Mar. 13, 1957, as no. 55 of the catalogue, where there is a poor reproduction.

PIETRO LONGHI

K393: Figure 265

THE MEETING. New York, N.Y., Metropolitan Museum of Art (36.16), since 1936.¹ Canvas. 24 × 19½ in. (60.9 × 49.5 cm.). Good condition.

This is said to have come from a group of twenty pictures by Longhi of Venetian scenes painted for the Gombardi family, Florence, half of the twenty bequeathed to Marchese Freschi, of Padua, and half to Conte Miari, also of Padua.² Six of those believed to have been left to Conte Miari passed from Elia Volpi, Florence,³ to the Perera Collection, New York, whence four went to the Hallsborough Gallery, London,⁴ and two to private collections in London.⁵ The other four from the Miari group, including K393, are now in the Metropolitan Museum. The Gombardi were apparently long-time patrons of Longhi: recent study of the six pictures now in London dates them in the early 1760's,⁶ while the inscription, '*Petrus Longhi 1746*,' on the back of *The Visit*, one of the four pictures now in the Metropolitan Museum, establishes the date of all

four since they are completely homogeneous in style.⁷ K 393 is known in an engraving in reverse by Flipart, and in another by Hayd.⁸ The subject, interpreted as 'The Procurator meeting his wife in a milieu frequented by masked couples,' has been noted as the prototype of a series of versions and copies.⁹ One of these compositions, a painting in an Italian private collection, which follows Flipart's engraving in showing Longhi's composition in reverse and is widened into horizontal format, with two extra figures added at one side, has been attributed to Gian Antonio Guardi.¹⁰

Provenance: Gambardi Family, Florence, for whom it is said to have been painted.¹¹ Conte Miari, Padua.¹² Carlo Balboni, Venice (1912).¹³ Antonio Carrer, Venice (1912).¹⁴ Henry Walters, Baltimore – exhibited: Metropolitan Museum of Art, 1914–35. Sold from Henry Walters Estate, Anderson Galleries, New York, Jan. 10, 1936, no. 50 of catalogue, as Longhi (sold to the following). Kress acquisition, 1936.

References: (1) *Metropolitan Museum Bulletin* (vol. ix, 1914, pp. 75 ff.), M. D. Sloane (in *Metropolitan Museum Bulletin*, vol. xxxi, 1936, pp. 51 ff.), H. Wehle (*Metropolitan Museum of Art: Catalogue of Italian, Spanish and Byzantine Paintings*, 1940, p. 294), and F. Zeri (*Metropolitan Museum of Art: Italian Paintings, Venetian School*, unpublished catalogue, 1963). (2) This information comes from the catalogue of the Elia Volpi sale at the American Art Galleries, New York, Dec. 17–19, 1917, p. preceding catalogue note to no. 441. (3) Nos. 441–446 of Volpi catalogue cited in note 2, above; all reproduced. (4) T. Pignatti (*Pietro Longhi*, 1969, pp. 76 f., pls. xx, 187, 190–2), who dates them c. 1760. (5) *Ibid.*, p. 77, pl. 106, and p. 78, pl. 254, the latter indicated by an inscription to have been painted no earlier than 1763. (6) See notes 4 and 5, above. (7) For references to K 393 as by Longhi see (aside from references under *Provenance*) A. Ravà (*Pietro Longhi*, 1923, p. 152, reproducing Flipart's engraving), M. Davis (in *Worcester Art Museum Annual*, vol. v, 1946, pp. 60 f.), M. Levey (*National Gallery Catalogues: Eighteenth Century Italian Schools*, 1956, p. 72 n. 7, 10; *National Gallery Catalogues: Seventeenth and Eighteenth Century Italian Schools*, 1971, p. 154 n. 9, 14), V. Moschini (*Pietro Longhi*, 1956, p. 22, color pl. 8), C. Donzelli (*I Pittori veneti del settecento*, 1957, p. 135), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 181), and T. Pignatti (*Pietro Longhi*, 1969, p. 81). (8) These engravings are reproduced by Pignatti, figs. 24 and 25 of *op. cit.* in note 7, above. (9) Pignatti, *loc. cit.* in note 7, above. (10) The attribution is offered by J. Cailleux (in *Problemi Guardeschi*, 1967, pp. 53 f.), who reproduces the painting in the private collection as his fig. 157. (11) See note 2, above. (12) *Ibid.* (13) This provenance is tentatively entered by Zeri (*op. cit.* in note 1, above). (14) *Ibid.*

ALESSANDRO LONGHI

Venetian School. Born 1733; died 1813. Son of Pietro Longhi, he was trained under Giuseppe Nogari. He devoted his career to painting portraits and was still active at least as late as 1787.

Attributed to ALESSANDRO LONGHI

K 1265 : Figure 267

PORTRAIT OF A GENTLEMAN. Claremont, Calif., Pomona College (61.1.12), since 1961. Canvas. 34 $\frac{5}{8}$ × 27 $\frac{3}{8}$ in. (88 × 69.6 cm.). Good condition.

Hairdress and coiffure suggest a date of about 1760 for K 1265, which is related in style to paintings of this period by Alessandro Longhi. K 1265 may be compared, for example, with Alessandro's group portrait of *Three Venetian Magistrates* in the Palazzo Ducale, Venice, a painting which was finished in 1759.¹ Alessandro's modeling had become considerably more subtle by the end of the following decade. One questions whether his handling of pigment was ever so dry in effect as here.

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1941.

Reference: (1) This painting is reproduced by R. Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 555.

GIOVANNI BATTISTA PIAZZETTA

Venetian School. Born 1682; died 1754. After a short period in his father's sculpture studio, he studied under Antonio Molinari, a realistic, *tenebroso* painter, and then, for a longer period, in the studio of Giuseppe Maria Crespi, in Bologna. Under Crespi's influence Piazzetta's style became less Baroque, more informal; genre subjects found a place in his repertory, and his religious compositions, while still tense and serious, were executed with a nervous, heavily loaded brush that gave a more luminous, painterly richness to his striking contrasts of light and shade. At this stage of his development, in the first decade or so after his return, about 1711, to Venice, he was an inspiration to the young Tiepolo. Later his style increased in pastoral, Rococo mood under the influence of such artists as Lys and Strozzi.

K 1714 : Figure 270

THE VISION OF SAN FILIPPO NERI. Washington, D.C., National Gallery of Art (1634), since 1956. Canvas. 44 $\frac{1}{8}$ × 25 in. (112 × 63.4 cm.). Good condition.

Unanimously accepted as the *modello* for the altarpiece in Santa Maria della Fava, Venice,¹ K1714 can be quite precisely dated. A large payment, of 100 ducats, made in January 1725 in connection with the commission for the altarpiece² would indicate that the final *modello* had most likely been prepared in 1724. The altarpiece was finished in 1727 and, except for its larger size³ and smoother finish, it follows the *modello* with extreme fidelity. The two paintings mark a high point in Piazzetta's development. They are similar in composition (but in reverse), style, and quality to his slightly earlier painting of the *Virgin Appearing to the Custodian Angel*, of which the upper part is now preserved in the Institute of Arts, Detroit, while a *modello* of its whole composition is in the Cassel Gallery.⁴ In this composition, as well as in K1714, Piazzetta may have been influenced by an engraving of the *Madonna and Child and an Angel* by Claude Melan (died 1688).⁵ Some of Piazzetta's many paintings of single heads, an *Old Man Praying*, in the National Museum, Stockholm,⁶ and another of very similar composition in the Brera, Milan,⁷ for example, may have been connected with preparations for the altarpiece. Likewise, besides K1714, at least two small versions of the whole composition have been proposed as sketches for the altarpiece: one of these is in the Residenzgalerie, Salzburg;⁸ the other was on the Milanese art market in 1961.⁹

The event celebrated in K1714 is the apparition of the Virgin and Child to San Filippo Neri (1515-1595), who had devoted his life to good works and had founded and long directed the charitable community of the Oratory. The apparition takes place while the holy man is kneeling in profound prayer at the altar, unaware that he is served by an angel holding the great candle; cardinals' hats and bishop's mitre, symbols of high office, to which he did not aspire, lie at the foot of the steps, along with a skull, symbol of worldly vanity.¹⁰

Provenance: Private Collection, Rome – exhibited: 'Pittura Veneziana del Settecento,' Palazzo Massimo alle Colonne, Rome, Dec. 1941, no. 10 of catalogue by A. Morandotti, as Piazzetta. Adolph Loewi's, Los Angeles, Calif., 1950. Kress acquisition, 1950 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950-53.¹¹

References: (1) K1714 is included in the oeuvre of Piazzetta, as one of his most important productions, by Morandotti (*loc. cit.* in *Provenance*), and R. Pallucchini (in *Pantheon*, vol. XXIX, 1942, pp. 49 ff.; *Giovanni Battista Piazzetta*, 1934, pp. 10 f.; *Piazzetta*, 1956, pp. 18 ff.; *La Pittura veneziana del settecento*, 1960, p. 63); see also Suida, *loc. cit.* in note 11, below. (2) For the document of payment see A. Ravà, G. B. *Piazzetta*, 1921, p. 52. (3) The altarpiece measures 203 × 168 cm. (4) Reproduced by Pallucchini, *Piazzetta*, 1956, figs. 16, 17. (5) As noted by Pallucchini, pp. 52 f. (with reproduction) of the article in *Pantheon* cited in note 1, above. (6) Reproduced by Pallucchini, *Piazzetta*, 1956,

fig. 30. (7) Pallucchini, *Giovanni Battista Piazzetta*, 1934, fig. 17. (8) Reproduced in the catalogue of the Residenzgalerie, Salzburg, 1962, fig. 46 (93 × 53.5 cm.). (9) Exhibited by A. G. Neerman's, Milan, in the 'Mostra Mercato Internazionale dell'Antiquariato,' Palazzo Strozzi, Florence, Sept. 16-Oct. 16, 1961, no. 65 (120 × 55 cm.), with reproduction in the catalogue. (10) See L. Réau, *Iconographie de l'art chrétien*, vol. III, 1959, pp. 1072 f., for iconography of the saint. (11) W. E. Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 22, as Piazzetta.

GIOVANNI BATTISTA PIAZZETTA

K1811: Figure 27I

PORTRAIT OF A YOUNG MAN IN ORIENTAL COSTUME. Tucson, Ariz., University of Arizona Museum of Art (61.120), since 1957.¹ Canvas. 32 × 24½ in. (81.3 × 62.2 cm.). Good condition except for slight abrasion in face and cloak; cleaned 1957.

About 1740, at a time when Piazzetta was painting masterpieces of genre, such as *L'Indovino*, in the Accademia, Venice, and the *Idyll*, in the Wallraf-Richartz Museum, Cologne, he was also painting such single half-length figures as K1811.² Just as the young men and women in the genre groups seem half lost in their own thoughts although they are ostensibly engaged in contemporary pastimes, so the young man in K1811 seems scarcely aware of the spectator on whom his eyes are fixed. As has been noted, the model for K1811 seems to have been the same as that for the young man who sits in the foreground of the Wallraf-Richartz *Idyll*,³ and a study for the figure in the two paintings has been identified in the Fogg Museum, Cambridge, Mass.⁴ It was the play of light and shade over the flesh and over the various textures of the garments that intrigued Piazzetta most, perhaps, in these paintings; the influence of Rembrandt has been suggested.⁵

Provenance: Rambaldi, Bologna (1934). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951;⁶ Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12-Aug. 3, 1952, unnumbered p. of catalogue, as Piazzetta; after entering the University of Arizona Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 73, as Piazzetta.

References: (1) Catalogue by W. E. Suida, 1957, no. 21, as Piazzetta. (2) K1811 has been attributed to Piazzetta by R. Longhi (in ms. opinion) and R. Pallucchini (*Giovanni Battista Piazzetta*, 1934, p. 39; *Piazzetta*, 1956, p. 36); see also Suida, *loc. cit.* in note 1, above. (3) See Pallucchini,

p. 36 of 1956 ed. cited in note 2, above. (4) Reproduced by Pallucchini, fig. 145 of 1956 ed. cited in note 2, above. (5) Suggested by F. W. Robinson (in *Nederlands Kunst-historisch Jaarboek*, vol. XVIII, 1967, p. 173), who cites for comparison Rembrandt's etching of *Philip van Dorp* and his *Self-Portrait* in the Pitti Gallery, Florence. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 150 (catalogue by W. E. Suida), as Piazzetta.

GIOVANNI BATTISTA PIAZZETTA

K1810: Figure 272

ELIJAH TAKEN UP IN A CHARIOT OF FIRE. Washington, D.C., National Gallery of Art (1149), since 1951.¹ Canvas. 68 $\frac{3}{4}$ × 104 $\frac{1}{2}$ in. (174.6 × 264.8 cm.). Good condition except for some restoration in background; cleaned 1948.

Some doubt as to the attribution of K1810 to Piazzetta may be explained by the probable late date of the painting, about 1745, when the master was operating a large studio, undertaking many commissions, and employing several assistants. Beside such a masterpiece as K1714 (Fig. 270) from twenty years earlier, K1810 looks uninspired and academic, with exaggerated gestures and flat brushwork, suggesting especially the work of Francesco Polazzo,² in such paintings as his *Sts. John the Baptist, Simon, and Jude* in the Church of San Simeone Piccolo, Venice.³ Nevertheless, K1810 seems more closely related to such paintings by Piazzetta as his *Assumption* in the Königsaal, Prague,⁴ or his *Death of Darius*, now in the Ca' Rezzonico, Venice,⁵ both painted in the mid-1740's and both as extreme in gesture and lighting as K1810. It may be noted that the *Death of Darius* includes comparable horses.

The size and perspective of K1810 would make it a suitable decoration for a ceiling or a high position on a wall; and the subject (from II Kings 2: 1, 11, 12) may indicate a Carmelite institution as the original owner of the painting.⁶ The subject was not one frequently depicted and it would seem possible that Piazzetta may have been acquainted with the design of Palma Giovane's picture now in the Athenaeum, Helsinki.⁷

Provenance: Pivan, Venice. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 148 (catalogue by W. E. Suida), as Piazzetta. (2) K1810 was attributed to Polazzo in 1934 by R. Pallucchini (in *Rivista di Venezia*, August 1934, fig. 16), who later (Piazzetta, 1956, p. 38) restored it to the aging Piazzetta, between 1740 and 1745. It has been attributed to Piazzetta by R. Longhi also (in ms. opinion). (3) Reproduced by Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 375. (4) Reproduced by Pallucchini, *Piazzetta*,

1956, fig. 100. (5) Reproduced *ibid.*, figs. 111, 112. (6) Elijah was considered to be the founder of the Carmelite Order. (7) Reproduced by B. Berenson, *Italian Painters of the Renaissance*, 1952, fig. 98.

GIUSEPPE ANGELI

Venetian School. Born c. 1710; died 1798. His manner was formed on the mature style of Piazzetta, in whose studio he worked as pupil and assistant. After Piazzetta's death it was Angeli who completed paintings left unfinished by the master. In contrast to Piazzetta's strong modeling and definite colors, Angeli's forms are generalized and his colors are blended into pastel effects, while his mood is comparatively sentimental.

K89: Figure 278

SLEEPING COUNTRY GIRL. Madison, Wis., Elvehjem Art Center, University of Wisconsin, Study Collection (61.4.2), since 1961.¹ Canvas. 31 $\frac{3}{8}$ × 24 $\frac{1}{8}$ in. (79.7 × 62.2 cm.). Good condition except for a few restorations.

Formerly attributed to Piazzetta, K89 has come to be recognized as characteristic of Giuseppe Angeli,² with its date approximately determined by its close relationship in style and composition to a painting formerly in the Seidl Collection, Baden, Austria, which an inscription on the back indicates as by Angeli and dates before August 23, 1745.³ The former Baden picture includes other figures besides the one asleep, who happens in its case to be a boy and the victim of a joke played by two girls, one of whom is tickling him with a straw while the other signals for silence. A painting sold recently from the collection of Mrs. Alfred P. Upshur, New York, shows the tables turned: a young hunter plays the same trick on a girl posed as in K89.⁴ The essential repetition of the motif is symptomatic of the taste of the time for anecdotal subjects.

Provenance: Probably Adolf Grabowsky, Berlin – exhibited: 'Old Masters in Berlin Collections,' Akademie der Bildenden Künste, Berlin, July 1925, no. 229, as Domenico Maggiotto.⁵ Contessa Giustiniani, Genoa. Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: 'Art Italien,' Petit Palais, Paris, May 16–July 21, 1935, no. 362, as Piazzetta; 'XVIII Century Venetian Art,' City Art Museum, St. Louis, Mo., Mar. 1–29, 1936, no. 31, as Piazzetta; 'Venetian Painting of the XVIII Century,' Knoedler's Art Galleries, New York, Apr. 6–18, 1936, no. 20, as Piazzetta; 'Masterpieces of Art,' New York World's Fair, 1939, no. 281, as Piazzetta; National Gallery of Art, Washington, D.C. (157), 1941–51;⁶ Museum of Fine Arts, Houston, Tex., 1953–58 (catalogue by W. E. Suida, 1953, no. 30, as Angeli).

References: (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Angeli. (2) K89 has been attributed to Piazzetta by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). See also entries under *Provenance*. K89 was first attributed to Angeli by R. Pallucchini (in *Rivista di Venezia*, vol. x, 1931, p. 422), who continued to support the attribution (*La Pittura veneziana del settecento*, 1960, p. 159). H. Tietze and E. Tietze-Conrat (in ms. opinion) and W. E. Suida (see *Provenance*) agree to the attribution to Angeli. (3) The former Baden picture is reproduced by Pallucchini, in *Arte Veneta*, vol. xxiv, 1970, fig. 425 (for a slightly different version see Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 411). A third, more finished, version (on the Berlin market in 1927) is reproduced as fig. 424 of *Arte Veneta*, loc. cit. The Baden boy appears in reverse in a painting reproduced as no. 11 in the catalogue of 'Mostra di Pittura Veneziana del Settecento,' Palazzo Massimo alle Colonne, Rome, Dec. 1941, attributed to Piazzetta. (4) The Upshur painting is reproduced, with attribution to Piazzetta, as no. 8 in the catalogue of the exhibition 'Tiepolo and His Contemporaries,' Metropolitan Museum, New York, Mar. 14–Apr. 24, 1938; it was sold at Parke-Bernet's, New York, Oct. 22, 1970, no. 57B of catalogue, as Angeli. (5) This painting is identified as K89 by the Tietzes (loc. cit. in note 2, above). It is not reproduced in the exhibition catalogue but description and size given in catalogue correspond to K89. (6) *Preliminary Catalogue*, 1941, pp. 157 f., as Piazzetta.

DOMENICO MAGGIOTTO

Domenico Fedeli, called Il Maggiotto. Venetian School. Born 1713; died 1793. He was a pupil of Piazzetta, whose style he reflected fairly closely in his earlier paintings. His best work is in genre; especially attractive are some of his heads of boys, heads which are attributed now to Maggiotto, now to Angeli, or even to Piazzetta.

Attributed to DOMENICO MAGGIOTTO

K1587: Figure 273

LAUGHING BOY. Amherst, Mass., Amherst College, Study Collection (1961–74), since 1961.¹ Canvas. 17 $\frac{7}{8}$ × 14 $\frac{1}{2}$ in. (43.5 × 35.9 cm.). Good condition.

While the modeling of this head is not sufficiently firm and decisive to warrant an attribution to Piazzetta,² it is possible to find reasonably close parallels among the genre paintings generally accepted as by Maggiotto's contemporary follower of Piazzetta, Giuseppe Angeli.³ Yet K1587 is probably most satisfactorily classed with such

paintings by Maggiotto as the *Boy with a Recorder*, in the Ca' Rezzonico, Venice,⁴ the *Drawing Lesson*, in the Musée d'Art, Geneva,⁵ or the *Boys with a Trap*, privately owned in Turin in 1941.⁶ There are also good parallels with K1587 in the painting of *Joseph Sold by His Brethren*, in the Metropolitan Museum of Art, New York; especially convincing is a comparison of the X-ray of this painting with the X-ray of K1587. But this problem is complicated by the fact that, although formerly given to Maggiotto, the *Joseph Sold by His Brethren* is now tentatively attributed to Angeli.⁷ Also, it must be admitted, K1587 shows a more lively play of light and shade in X-ray than in the painting as we now see it.

Provenance: Baronessa Gisele Gautsch, Vienna. E. and A. Silberman's, New York – exhibited: 'European Masters from the 15th to the 18th Century,' Museum of Fine Arts, Houston, Tex., Jan. 8–29, 1939, no. 17, as Piazzetta; 'Three Baroque Masters,' Baltimore Museum, Baltimore, Md., Apr. 28–June 4, 1944, no. 36, as Piazzetta. Paul Drey's, New York. Kress acquisition, 1948.

References: (1) Catalogue, 1961, p. 28, as by Giuseppe Angeli. (2) For the attribution of K1587 to Piazzetta see *Provenance*, above. (3) See note 1, above. (4) Reproduced by R. Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 417. (5) *Ibid.*, fig. 418. (6) Lent to the exhibition 'La Pittura Veneziana del Settecento,' Palazzo Massimo alle Colonne, Rome, Dec. 1941, no. 82, reproduced. (7) Pallucchini (in *Arte Veneta*, vol. xxiv, 1970, p. 291) says that he formerly attributed the Joseph scene in the Metropolitan Museum to Maggiotto but that after seeing it again recently he thinks it was painted by Angeli.

GIULIA LAMA

Venetian School. First half of the eighteenth century. She was probably a pupil of Piazzetta, whose portrait of her, a masterpiece in the Thyssen Collection, Lugano, which was probably painted soon after 1720, would indicate a birth date a few years before 1700, as would her self-portrait, in the Uffizi, a mediocre painting dated 1725. Although some of her large compositions – usually religious subjects – betray an exaggeration of Piazzetta's gestures and contrasts of light and shade, others are composed with a sense of dramatic expression that has suggested an approach to Piazzetta himself, or to Bencovich, or the early Tiepolo.¹

K1809: Figure 274

PORTRAIT OF AN OLD WOMAN. Amherst, Mass., Amherst College, Study Collection (1961–81), since 1961.² Canvas. 15 $\frac{7}{8}$ × 13 $\frac{7}{8}$ in. (40.3 × 35.2 cm.). Good condition except for a few restorations in the bosom.

Although it has been attributed to Piazzetta,³ K1809 would seem to be typical of his pupil Giulia Lama's bold, uncouth characterization of her sitters. Her master's contrasts of light and shade are here exaggerated, as is his interest in realism. Comparison with the *Profile of a Woman Holding a Mask*, in the Museo Diocesano, Cortona, or with the old servant in a *Judith and Holofernes* (whereabouts unknown), both paintings given without reserve to Giulia Lama,⁴ should place K1809 firmly in her oeuvre.⁵ The date is probably in the second quarter of the century.

Provenance: Palumbo, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) See Pallucchini, p. 171 of 1970 *op. cit.* in note 4, below. (2) Catalogue by W. E. Suida, 1961, p. 24, as Piazzetta. (3) K1809 has been attributed to Piazzetta by R. Longhi (in ms. opinion). See also Suida, *loc. cit.* in note 2, above. (4) The first of these two paintings is published and reproduced by U. Procacci, in *Arte Veneta*, vol. I, 1947, pp. 130 f., fig. 116; the second, by R. Pallucchini, in *Arte Veneta*, vol. XXIV, 1970, p. 168, fig. 227. See also Pallucchini, *La Pittura veneziana del settecento*, 1960, p. 158, fig. 408. (5) Important studies of the artist's style have been published by M. Goering (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. LVI, 1935, pp. 152 ff.), Pallucchini (in *Rivista d'Arte*, vol. XV, 1933, pp. 399 ff., and in *Arte Veneta*, vol. XXIV, 1970, pp. 161 ff.), and U. Ruggeri (in *Critica d'Arte*, no. 87, 1967, pp. 49 ff., and *Disegni piazzetteschi . . .*, 1967, nos. 71-158, attributing studies, especially drawings, not all of them convincingly, to Lama).

GIOVANNI BATTISTA PITTONI

Venetian School. Born 1687; died 1767. He was a pupil of his uncle Francesco Pittoni, a mediocre painter; but he was much more strongly influenced by Sebastiano Ricci, Piazzetta, and the young Tiepolo, probably also by Balestra, of Verona, who was in Venice while Pittoni was young. Pittoni was one of the founders of the Venice Academy and is considered one of the most representative painters of the Venetian Rococo. Aside from many pictures painted for Italian cities, especially Venice, Pittoni carried out significant commissions for foreign patrons.

K1812: Figure 275

THE FINDING OF MOSES. Portland, Ore., Portland Art Museum (61.49), since 1961. Canvas. 39½ × 54 in. (100.3 × 137.2 cm.). Good condition; cleaned 1953.

While Pittoni's small studies, or *modelli*, have attracted recent appreciation, K1812 is not atypical of his oeuvre, either in size or in finish.¹ His *Multiplication of the Loaves and Fishes*, now in the Accademia, Venice, measures more

than 15 by 24 feet. It was painted about 1733, and K1812 probably dates from the same decade. Except for a somewhat more elegant finish, the servant at the right in K1812 is an almost exact duplicate of the woman who is grouped with an old man holding a staff, directly below the figure of Christ in the *Multiplication* scene. It has been suggested that the Moorish servant in K1812 may have been painted by Pittoni's Austrian pupil Anton Kern.² However that may be, a closely similar head appears in other paintings by Pittoni: for example, in an *Adoration of the Kings* sold in Berlin in 1931 from the collection of Dr. Hans Wendland, Lugano,³ and in another painting of the same subject in the Church of Santi Nazario e Celso, Brescia.⁴ Interesting parallels to heads and hands and arms in K1812 are to be found in Pittoni's sheet of studies of angels' heads, hands, and arms in Count Seilern's collection, London.⁵

Provenance: Morland, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Museum of Fine Arts, Houston, Tex., 1953-58.⁶

References: (1) K1812 has been attributed to Pittoni by R. Longhi (in ms. opinion) and W. E. Suida (*loc. cit.* in note 6, below). (2) Suida, *loc. cit.* in note 6, below. (3) Sold, Hermann Ball & Paul Graupe's, Berlin, Apr. 24, 1931, no. 16 of catalogue (reproduced), as Pittoni. (4) The painting in Brescia is reproduced by L. C. Pittoni, in *Dedalo*, vol. VIII, 1928, p. 689. (5) A. Seilern, *Italian Paintings and Drawings at 56 Princes Gate, London*, 1959, pl. 89. (6) Catalogue by Suida, 1953, no. 26, as Pittoni.

GASPARÉ DIZIANI

Venetian School. Born 1689; died 1767. He is said to have had some early training in his native Belluno and then, by the age of twenty, he was in Venice, where he was briefly with Gregorio Lazzarini and then with Sebastiano Ricci before the latter's departure for England, in 1712. It is Ricci's influence which shows most clearly in Diziani's style, characterized by swift, sketchy brushwork and striking light effects, especially in his studies, or *modelli*. His finished paintings are more labored, less imaginative than his *modelli*. Diziani was active chiefly in Venice, with short periods in a few other Italian cities and in Germany.

K1040: Figure 276

THE ADORATION OF THE MAGI

K1041: Figure 277

THE ADORATION OF THE SHEPHERDS

Macon, Ga., Wesleyan College, since 1937. Canvas. Each, 15½ × 19¾ in. (40 × 50.2 cm.). Recent condition unchecked.

These are typical examples of Diziani's brilliant, imaginative painted sketches, or *modelli*.¹ They support the thesis

that his skill as theater scene painter was better adapted to the execution of a first idea for a composition than to the laborious production of a large finished painting. The fresh, original effect of K1040 and K1041 is none the less striking for Diziani's having repeated – but with imaginative variations – motives which he used in other paintings of the *Adoration of the Magi*: one of these is a fresco in Santo Stefano, Venice;² one was in the Scholz-Forni Collection, Hamburg, in 1941;³ and one belonged to Böhler's, Munich, in 1912.⁴ The example in Santo Stefano, Venice, belongs to a series painted by Diziani in 1733; for one composition in that series, the *Flight into Egypt*, there exists a *modello*.⁵ Comparison of K1040 and K1041 with the Santo Stefano *modello* and with *modelli* for Diziani's decorations of 1760 in the Scuola di San Giovanni Evangelista, Venice,⁶ indicates a closer stylistic relationship to the later paintings, so that a date of about 1750/60 may be proposed for K1040 and K1041.

Provenance: Conte Hercolani, Bologna. Contini Bonacossi, Florence. Kress acquisition, 1936.

References: (1) K1040 and K1041 have been attributed to Diziani by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (2) Reproduced by L. Coletti, in *Bollettino d'Arte*, vol. XXVIII, 1935, p. 527, fig. 3. (3) Reproduced by A. Morandotti, in catalogue of the exhibition 'Pittura Veneziana del Settecento,' Palazzo Massimo alle Colonne, Rome, 1941, p. 36, no. 32. (4) Reproduced by J. v. Derschau, *Sebastiano Ricci*, 1922, p. 158, fig. 136. (5) Reproduced by R. Pallucchini, *La Pittura veneziana del settecento*, 1960, fig. 381. (6) For reproductions of the San Giovanni Evangelista *modelli* see Pallucchini, fig. 382 of *op. cit.* in note 5, above, and F. Valcanover, catalogue of the exhibition 'Pitture del Settecento nel Bellunese,' Palazzo dei Vescovi, Belluno, 1954, figs. 51–54.

GIOVANNI BATTISTA TIEPOLO

Venetian School. Born 1696; died 1770. He learned from his early master, Lazzarini, the basic techniques of painting and much about composition. But more significant for the formation of his individual style was the influence of masters such as Piazzetta, with his dramatic chiaroscuro, Sebastiano Ricci, with his rich coloring, and, among older masters, Paolo Veronese, with his serene, richly decorative compositions. In his long productive career of over half a century Tiepolo outgrew his early dramatic, Baroque style, attaining such mastery of linear and aerial perspective and purity of color that his figures, for all their elegance and palpable form, seem as serenely poised in the vast spaces of the heavens as on the earth. His assistants – Mengozzi-Colonna, for perspective and ornamental details, and Tiepolo's own sons, especially Domenico, his constant

helper for many years – were so dominated by the master's genius that their very considerable contributions are rarely distinguishable in his paintings. Besides numerous easel pictures Tiepolo painted vast decorative series in fresco, his most congenial medium. Far and wide, European courts competed for his services: the decorations in the bishop's palace at Würzburg (1750–53) constitute perhaps his greatest masterpiece; and the last eight years of his life were devoted to scarcely less amazing decorations at the court of Spain.

K232 : Figure 279

PORTRAIT OF A BOY HOLDING A BOOK. New Orleans, La., Isaac Delgado Museum of Art (61.87), since 1953.¹ Canvas. 19 × 15 $\frac{3}{8}$ in. (48.3 × 39.1 cm.). Good condition; cleaned 1953.

The attribution of K232 to an early period, 1725/30, in Giovanni Battista's career is explained by its resemblance in general effect and technique to the work of Tiepolo's mentor Piazzetta.² Several closely similar versions of the portrait are known: one formerly in a private collection in Paris, and later (1962) in a private collection in Strasbourg;³ one formerly at Agnew's, London;⁴ one recently acquired by the Los Angeles County Museum from the Arnold Kirkeby Collection;⁵ and one in a private collection in Paris in 1952.⁶

It has been suggested,⁷ on the basis of a drawing of a boy's head tentatively identified as a portrait of Lorenzo Tiepolo,⁸ that the boy portrayed in K232 may be Lorenzo, the younger of Giovanni Battista's artist sons; but this could be possible only if K232 and the other versions of it were painted as late as about 1750, since Lorenzo was not born until 1737. A more fascinating observation has been made in connection with Domenico Tiepolo's sketch in the National Gallery, London, after his father's fresco of the *Marriage of Frederick Barbarossa*, at Würzburg. In this sketch Domenico has added some figures not included in the fresco. One of those added is a page looking over his shoulder, at the left, a figure remarkably similar in pose (although in reverse) and in features to K232.⁹ The same page, looking over his shoulder in the same direction as the boy in K232, is placed just behind the bride in a sketch of the scene now in the Isabella Stewart Gardner Museum, Boston.¹⁰

Provenance: Visconti di Modrone, Milan. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: National Gallery of Art, Washington, D.C. (221), 1941–52.¹¹

References: (1) Catalogue by W. E. Suida, 1953, p. 60, and by P. Wescher, 1966, p. 62, as Giovanni Battista Tiepolo. (2) K232 has been attributed (in ms. opinions) to Giovanni Battista Tiepolo by B. Berenson, G. Fiocco, R. Longhi,

dating it 1725/30, R. van Marle, F. M. Perkins, and A. Venturi; see also Suida, *loc. cit.* in note 1, above. A. Morassi (G. B. Tiepolo, 1962, p. 33) and also A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 173) catalogue it as by Giovanni Battista and the finest of the known versions. (3) Published by G. Fiocco (in *Dedalo*, vol. XII, 1932, pp. 474 f., reproduced), as by Tiepolo and formerly attributed to Piazzetta. Morassi (*loc. cit.* in note 2, above) says this version is now in a private collection in Strasbourg. (4) Published by M. Goering (*Italianische Malerei 17. und 18. Jahrhundert*, 1936, p. 31, pl. 83), as by Tiepolo. (5) Reproduced in the museum's *Bulletin of the Art Division*, vol. x, no. 4, 1958, unnumbered pl., as by Tiepolo. (6) Included in the exhibition 'Tiepolo et Guardi,' Galerie Cailleux, Paris, Nov. 1952, no. 53, pl. 30 of catalogue, as by Domenico Tiepolo. (7) *Loc. cit.* of the Cailleux catalogue cited in note 6, above. (8) E. Sack, *Giambattista und Domenico Tiepolo*, 1910, p. 239, fig. 232, where the drawing is published as by Giovanni Battista and as owned by Prof. A. Holmberg, Munich. (9) This interesting observation is made by Wescher (*loc. cit.* in note 1, above). It may also be noted that another figure added by Domenico, a very young page seen full face below the bishop in the London sketch, corresponds closely to the drawing referred to above (see note 8). (10) While the London sketch is believed by M. Levey (*National Gallery Catalogues: Eighteenth Century Italian Schools*, 1956, pp. 102 ff., and again in his 1971 edition, subtitled *Seventeenth and Eighteenth Century*, pp. 234 ff.) to be by Domenico after Giovanni Battista's fresco (but by Morassi, pp. 16 f. of *op. cit.* in note 2, above, given to Giovanni Battista as a study for the fresco), the Boston sketch is catalogued by P. Hendy (*Gardner Museum Catalogue*, 1931, pp. 358 f., reproduced) and by Morassi (pp. 6 f. of *op. cit.* in note 2, above) as a study by Giovanni Battista for the fresco. (11) *Preliminary Catalogue*, 1941, p. 195, as Giovanni Battista Tiepolo.

GIOVANNI BATTISTA TIEPOLO

K1679: Figure 282

QUEEN ZENOBIA ADDRESSING HER SOLDIERS. Washington, D.C., National Gallery of Art (1404), since 1961. Canvas. 102 $\frac{7}{8}$ × 144 in. (261.4 × 365.8 cm.). Fair condition; some restoration in sky; a few losses of pigment around edges and on some figures; cleaned 1950/51.

The style of K1679, strongly influenced by the clear light and brilliant colors of Sebastiano Ricci, has led to its classification in Tiepolo's oeuvre of about 1730.¹ Its known history goes back only to the early years of the twentieth century, when it was said to have come from a villa in the province of Padua.² At that time, and until shortly before it was acquired by the Kress Foundation, it was accompanied by a pair of paintings, a *Hunter on Horseback* and a

Hunter with a Stag, both the same height as K1679, although considerably narrower,³ and both now in the Crespi Collection, Milan.⁴

Uncertainty concerning the subject of K1679 is reflected in the generalized title, *A Scene from Roman History*, with which the painting has been exhibited in the National Gallery of Art. The title *Queen Zenobia Addressing Her Soldiers*, which was first proposed in 1965,⁵ now proves to be the correct one. The scene in K1679 accords well with all that history and legend tell us of the martial ambitions of Queen Zenobia of Palmyra, who had risen to such pre-eminence in the East after the death of her husband, in 267 A.D., that she could defy the lordship of Rome.⁶ Any doubt that the fabulous queen is the central figure in K1679 is dispelled by the observation that this picture has a pendant in the painting of a later episode from the life of Zenobia.⁷ That pendant is Tiepolo's well-known *Triumph of Aurelian* in the Galleria Sabauda, Turin.⁸ There Zenobia, her courageous resistance having been broken by Roman armies, is led in chains at the head of the emperor's triumphal procession. That K1679 and the Turin painting were designed in a single decorative scheme there can be no doubt. Their stylistic compatibility is obvious and, while never associating one with the other, critics have assigned both to Tiepolo's early period, about 1730.⁹ The Turin picture is wider than K1679, but the two are equal in height,¹⁰ as would be expected in sections of wall decorations designed for a single room.

At least two other known paintings belonged to this decorative scheme, the *Hunter on Horseback* and the *Hunter with a Stag*, mentioned above as having been with K1679 before the acquisition of the latter by the Kress Foundation. Not only are these two paintings uniform in height¹¹ with K1679 and the Turin painting, they are also carried out in the same style, and their pertinence of subject matter is explained by the passion for hunting which played a prominent part in the story of Zenobia.¹²

The earliest known records of the Kress, Turin, and Crespi canvases give no clue to their original location. Even the suggested connection of K1679 and Crespi paintings with the Villa Valmarana in Noventa Padovana is uncertain. As for the *Triumph of Aurelian*, now in Turin, the first known record of it is in the 1841 catalogue of Cardinal Fesch, step-uncle of Napoleon. The most promising clue to the original location of the series is its subject matter. Tiepolo scholars have been intrigued by the idea that the Turin painting, with its recognized episode from the story of Zenobia, may have belonged to the Zenobio family of Venice.¹³ Because of the similarity of the name to their own, the Zenobio family might have commissioned Tiepolo to paint for them scenes from the story of the famous queen. Tiepolo did, as we know from da Canal's report of 1732,¹⁴ decorate a room no later than that date in the Ca' Zenobio, a palace which still stands, denuded of its Tiepolo paintings, on the Rio dei Carmini, Venice.¹⁵ In corroboration of the early dating of K1679 and its three

known companions, comparison may be made with Tiepolo's decorations, now scattered, from the Ca' Dolfin, Venice, with their suggested dating of 1725–30.¹⁶ Compare, for example, the Crespi hunter's horse with one in the Ca' Dolfin *Capture of Carthage*, now in the Metropolitan Museum of Art. The Crespi horse has been paralleled also with the horse in one of Tiepolo's *capricci* etchings, as evidence of probable closely related dating.¹⁷

Provenance: Possibly Ca' Zenobio, Venice (by 1732). Villa Grimani-Valmarana, Noventa Padovana (reported in an unsigned statement [said to be by Barozzi] as having been here in 1905). Conte Dino Barozzi, Venice (sold, by 1909, to the following). C. Ledyard Blair, Blairsden, Peapack-Gladstone, N.J. French & Co., New York (1949). Kress acquisition, 1949 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53.¹⁸

References: (1) K1679 has been attributed to Giovanni Battista Tiepolo by, among others, G. Lorenzetti (*Das Jahrhundert Tiepolos*, 1942, p. LIII), A. Morassi (*Tiepolo*, 1943, p. 20; *G. B. Tiepolo*, 1955, p. 16, when K1679 was on loan at the Philadelphia Museum; *ibid.*, 1962 ed., p. 67), L. Venturi (in ms. opinion), and W. E. Suida (*loc. cit.* in note 18, below). (2) See *Provenance*. (3) The correct measurements – *Hunter on Horseback*: 103 × 58½ in. (262 × 148 cm.), *Hunter with a Stag*: 103 × 43½ in. (262 × 110 cm.) – are given by A. Rizzi in his catalogue of the exhibition 'Tiepolo,' Udine, June 27–Oct. 31, 1971, p. 58, where both paintings are reproduced. Somewhat inaccurate measurements are given in the catalogue of the C. Ledyard Blair sale at Parke-Bernet's, New York, June 10, 1950, when the pair of narrow paintings was sold as lot 226. It should be noted that K1679 was not in this sale; it had been sold to the Kress Foundation at the end of 1949 through French & Co. (4) Morassi, pp. 26 f. of 1962 ed. cited in note 1, above; reproduced fig. 19 of the 1955 ed.; for better and more complete reproductions see Rizzi, *loc. cit.* in note 3, above. (5) Suggested by E. Panofsky, in *Festschrift für Herbert von Einem*, 1965, p. 198, where, in note 26, he cites the pertinent passages regarding Zenobia in *Scriptores Historiae Augustae, Tyranni Triginta*, xx and xxx. (6) The story of Zenobia in the *Scriptores Historiae Augustae*, as cited by Panofsky (see note 5, above), is paraphrased in Gibbon's *Decline and Fall of the Roman Empire*, J. B. Bury ed., vol. II, 1906, pp. 83 ff., 354 f. In the particular scene represented in K1679 Suida (in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn 1950, p. 22) has reasonably interpreted the gesture of Zenobia's left hand – thumb and index finger forming a circle – as a probable exhortation to unity. It may be noted that Donato Creti shows Christ making the same gesture while addressing Mary and Martha, an occasion clearly in need of an exhortation to unity. Creti's painting, of about 1710, in the Ospizio, San Giovanni in Persiceto (Bologna), is reproduced by R. Roli, in *Arte Antica e Moderna*, no. 7, 1959, fig. 148b. (7) See F. R. Shapley, 'Tiepolo's Zenobia

Cycle,' in the projected *Studies in Western Art in Honor of Harold E. Wethey on His Seventieth Birthday*, 1972. (8) No. 594 in the catalogue by N. Gabrielli of the Galleria Sabauda, Turin, 1971, p. 245, reproduced. For a better reproduction see Rizzi, p. 33 of *op. cit.* in note 3, above. (9) See *loci cit.* in note 1, above. Further, E. Sack (*Giambattista und Domenico Tiepolo*, 1910, p. 178) calls the Turin picture a youthful work; Gabrielli (*loc. cit.* in note 8, above) dates it between 1728 and 1732; and Rizzi (*loc. cit.* in note 8, above) would place it still earlier, about 1725, although he dates K1679 and the two Crespi paintings c. 1740 (see his p. 58). (10) The Turin painting measures 102½ × 158½ in. (260 × 402 cm.). (11) For the measurements see note 3, above. (12) According to the source cited in note 6, above, intervals between wars were spent in hunting, and it was the hunt which indirectly cost the life of Zenobia's husband, Odenaethus. (13) Sack (*loc. cit.* in note 9, above) seems to have been the first to suggest a probable connection of the Turin painting with the Zenobio family. Morassi (p. 51 of his 1962 ed. cited in note 1, above) followed up this suggestion with the observation that da Canal, in 1732, states, in reference to the Ca' Zenobio, that Tiepolo had painted various stories in a room there 'in his very early period.' For this information Morassi cites p. XXXIII of the ms. copy of *Vita di Gregorio Lazzarini*, 1732 (I have not been able to see this or G. A. Moschini's 1809 publication of the manuscript), and Moschini's *Guida per la città di Venezia*, 1815, where, on p. 280 of vol. II, the following is apparently a quotation from da Canal's manuscript of 1732: 'Per questo palazzo [Ca' Zenobio] Gregorio Lazzarini fece un soffitto con Cerere e Bacco l'anno 1700; Giambattista Tiepolo vi compartì nella sua prima età una sala con varie storie; e Luca Carlevaris, soprannominato di cà Zenobio, vi dipinse opere molte di finitezza e gusto.' Rizzi (*loc. cit.* in note 8, above) also accepts as probable the suggestion that the Turin painting was part of the Tiepolo decoration cited by da Canal in the Ca' Zenobio. (14) See note 13, above. (15) See Shapley, *op. cit.* in note 7, above. (16) See Morassi, p. 34 of 1962 ed. cited in note 1, above; and Rizzi, p. 13 of *op. cit.* in note 3, above, where reproduced. (17) Rizzi, *loc. cit.* in note 3, above. If this parallel between the Crespi painting and the *capriccio* points to approximate contemporaneity, Rizzi's suggestion of 1740 is about a decade too late. (18) Suida, *loc. cit.* in note 6, above, as Giovanni Battista Tiepolo.

GIOVANNI BATTISTA TIEPOLO

K 1890: Figure 283

THE TRIUMPH OF FLORA. San Francisco, Calif., M. H. De Young Memorial Museum (61–44–19), since 1955.¹ Canvas. 28½ × 35 in. (71.8 × 89 cm.). Very good condition; cleaned 1953/54.

A kind of interlude in the development of Giovanni Battista is represented by K1890. It is typical of the brief period, 1743–44, when he was in close relationship with Francesco Algarotti, the ambitious entrepreneur who was at the time making every effort to ingratiate himself with the court at Dresden, collecting Old Masters for August III, King of Poland, and commissioning contemporary Venetian paintings, primarily by Tiepolo, for the minister, Count Brühl.² Tiepolo's great effort, expressed in his letters, to cooperate with Algarotti is probably responsible, rather than the unlikely intervention of assistants, for the suggestion of a popular Frenchified taste in K1890. So pronounced is the air of frivolity here that Giovanni Battista's son Domenico could not resist making a caricature of the painting. A drawing by Domenico shows Flora in her car as the central feature of a carnival procession of punchinello,³ but here Flora is fully clothed and wears an elaborate hat, while dancing girls and punchinellos impersonate other figures of the original painting.

The *Triumph of Flora*, along with a companion painting, *Maecenas*, now in the Hermitage Museum, Leningrad, was begun in 1743 and was finished and delivered to Brühl in early 1744, Algarotti keeping for his own collection water-color records of both paintings.⁴ As for the composition of K1890, at least the fountain in the left background must have been a required detail: it is the Neptune fountain which was in these very years being modeled by the artist Lorenzo Mattielli for the gardens of one of Brühl's Dresden residences.⁵ A design of the fountain must have been furnished Tiepolo, since he would not have seen either the fountain itself or the large Meissen version of it now in the Victoria and Albert Museum, London.⁶

Provenance: Minister Graf Brühl, Dresden (from 1744). Baron Karl Heinrich von Heineken, Dresden (sold, Remy's, Paris, Feb. 13–18, 1758, but in catalogue by P. Remy dated Dec. 12, 1757, no. 25, as G. B. Tiepolo). Baron de Beurnonville – exhibited: Musée des Arts Décoratifs, Paris, 1880, no. 168. Beurnonville sale, Paris, May 9–16, 1881, no. 699 (bought by M. George, Paris). Robert Lebel's, New York. Kress acquisition, 1952 – exhibited, after entering the De Young Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 93.

References: (1) Catalogue by W. E. Suida, 1955, p. 18, as Giovanni Battista Tiepolo, early 1750's; *European Works of Art in the M. H. De Young Memorial Museum*, 1966, p. 156, as the same. In these catalogues, as in some other references to the painting, it is called *The Triumph of Flora*. But in Algarotti's first letter to Brühl about the commission (July 19, 1743), the subject is described as follows: 'l'empire de Flore qui change en endroits delicieuse les lieux le plus sauvages, et l'on verra dans le lointain la belle Fontaine du Jardin de Votre Excellence modellée par Mr. Mattielli.'

The Sway of Flora would therefore seem to be the preferable title. The italics in the quotation above are those of Posse, p. 49 of *loc. cit.* in note 2, below. (2) Correspondence between Algarotti and Brühl is published by H. Posse, in supplement to *Jahrbuch der Preussischen Kunstsammlungen*, vol. 111, 1931; see especially p. 49. E. Sack (*Giambattista und Domenico Tiepolo*, 1910, pp. 119, 218) assumed that K1890 passed from Algarotti directly to Heineken. P. Molmenti (*G. B. Tiepolo*, Italian ed., 1909, pp. 246 f.) mentions the picture as in the 1757 Heineken catalogue, but M. Levey (in *Burlington Magazine*, vol. xcix, 1957, pp. 89 f.) seems to have been the first to make use of Posse's publication to show that K1890 was commissioned by Algarotti for Brühl. For further references to K1890 and its history see Levey (in *Burlington Magazine*, vol. cii, 1960, pp. 250 f.) and A. Morassi (*G. B. Tiepolo*, 1962, p. 47). A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 174) also summarizes the history of the painting. (3) The connection of K1890 with this drawing, now in a private collection, has been noticed by J. Byam Shaw (in catalogue of the Arts Council for Great Britain exhibition of Giovanni Battista and Domenico Tiepolo drawings, Dec. 14, 1955–Jan. 20, 1956, no. 67, where the drawing of the procession is reproduced; it is reproduced also in *Illustrated London News*, Dec. 17, 1955, p. 1062) and Levey (in *Burlington Magazine*, vol. xcix, 1957, p. 90). (4) See M. Precerutti-Garberi, in *Commentari*, vol. ix, 1958, p. 114 n. 13. The water-color record of K1890 is listed in the catalogue of the Algarotti Collection of 1766 (?), p. 54, according to Morassi, *loc. cit.* in note 2, above. The water color was engraved by G. Leonardis in 1766, and it was listed as late as 1854, p. 8, of the *Galleria Particolare* of Lauro Bernardino Corniani de' Conti Algarotti (according to Morassi, *ibid.*). (5) This fountain was executed for Brühl's Marcolini Palace. The central group of figures on the fountain is reproduced by E. Haenel, in *Zeitschrift für Bildende Kunst*, vol. xi, 1900, p. 123, fig. 9. Although K1890 shows the group from a different angle, it is evident that the arrangement of the group and its general appearance were reasonably well understood by Tiepolo. (6) See Levey, pp. 89 f. of *op. cit.* in note 3, above.

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K161 : Figure 280

OFFERING BY THE VESTALS TO JUNO. Atlanta, Ga., High Museum of Art (32.6), since 1932.¹ Canvas. Oval, 56 $\frac{7}{8}$ × 44 $\frac{3}{8}$ in. (144.5 × 112.7 cm.). Very good condition.

Of the four oval compositions which were originally included in Giovanni Battista's decoration of a room in the Palazzo Barbaro, Venice,² the *Timocleia* and the *Thracian Commander* (K1090, Fig. 281) and the *Betrothal* (now in the Copenhagen Museum) are each known in only one painting and in no Tiepolo etching. The other

two ovals, the *Tarquin and Lucretia* and the *Offering by the Vestals*, are each known in several painted versions, each in an etching labeled as after Giovanni Battista Tiepolo by his son Domenico,³ and each in a drawing which is probably by Domenico after Giovanni Battista's painting and in preparation for the etching.⁴ The first pair of paintings (K1090, Fig. 281, and the *Betrothal*) are further distinguished from the second pair (the *Tarquin and Lucretia* and the *Offering by the Vestals*) by provenance data. The first pair passed together through the collections, exhibitions, and sales listed under *Provenance* in the entry for K1090, to Bachstitz, whence they parted company. The second pair, after leaving the Palazzo Barbaro, are first cited as in the Thedy Collection, Weimar, in 1909 and 1910, when poor but recognizable reproductions of them were published.⁵ In 1920 better reproductions of them appeared in a New York sale catalogue.⁶ Since the date of this sale the Thedy provenance has been claimed for only one version of the *Tarquin and Lucretia*, the one now in the Augsburg Museum.⁷ But two versions of the *Offering by the Vestals* are each claimed to be from the Thedy Collection: K161 and a version now in the Necchi Collection, Pavia, the latter inscribed beneath the peacock, at upper left, G. B. TIEPOLO.⁸ However, it should be noted that the Necchi *Offering by the Vestals* and the Augsburg *Tarquin and Lucretia* are each several centimeters smaller than the Thedy versions were. The Necchi *Offering by the Vestals* includes, for example, only part of the mask at upper left of the composition, and a corresponding area is missing all around the edge of the oval. Reproductions of the Thedy version of this subject correspond in extent of composition and in details to K161, to Domenico Tiepolo's etching of his father's painting, and to the Stuttgart drawing mentioned above. This drawing would seem to have been made primarily in preparation for Domenico's etching (almost exactly the same size as the drawing), which, however, depended in some details directly on the Thedy version of Giovanni Battista's painting.⁹ These considerations support the assumption that K161 is identical with the painting once owned by Thedy and that it is the one from which Domenico made his etching. The high quality of the painting and also the evidence offered by X-ray point to the same conclusion, placing K161 within Tiepolo's original Palazzo Barbaro series, for which a dating shortly before 1750 seems to be acceptable.¹⁰ The subject of K161, as well as that of K1090, still baffles identification. A title frequently given it is *Offering of Gifts from Mark Antony to Cleopatra*. The subject used at the head of this catalogue note is favored by the prominent place given the peacock, so obvious a symbol of Juno that the artist needed only to show a few folds of drapery beside it to indicate that this peacock is standing at the base of a statue of the goddess.

Provenance: Palazzo Barbaro a San Vitale, Venice. Professor Max Thedy,¹¹ Weimar (sold c. 1900 to America,

probably to the following).¹² Charles F. Dieterich, New York (sold, Anderson Galleries, New York, Apr. 8-9, 1920, no. 108 of catalogue, as *Before the Temple of Juno*, by Giovanni Battista Tiepolo; bought by Dr. Muller). Contini Bonacossi, Florence. Kress acquisition, 1931 - exhibited, after entering the High Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 92, as Giovanni Battista Tiepolo.

References: (1) Catalogue by W. E. Suida, 1958, pp. 58 ff., as *Offering by Young Vestal Priestesses to Juno Lucina*, by Giovanni Battista Tiepolo. See also *Masterpieces in the High Museum of Art*, 1965, p. 27. (2) See the catalogue note to K1090, below. (3) Each of the two etchings is labeled: Jo: Baſta Tiepolo inv: et pin: / Do Filius del: et in:. For Domenico's etching after K161 see Alexandre de Vesme, *Le Peintre-Graveur italien, oeuvre faisant suite au peintre-graveur de Bartsch*, 1906, p. 421, no. 89: *Trois femmes présentant à Cléopâtre les cadeaux de Marc-Antoine*. E. Sack (*Giovanni Battista und Domenico Tiepolo*, 1910, p. 336) cites this etching as no. 10b in Domenico's catalogue of etchings and lists its subject as *Offernde Vestalinnen*. (4) These drawings are in the Staatsgalerie, Stuttgart, where they were nos. 66 and 67 (the latter, corresponding to K161) in the exhibition 'Zeichnungen von Giambattista, Domenico und Lorenzo Tiepolo,' Sept. 20-Nov. 30, 1970, as by Giovanni Battista or Domenico Tiepolo. They are definitely attributed to Domenico by A. Morassi (in *Arte Veneta*, vol. xxiv, 1970, p. 301), who notes that it is 'chiaro anche dalle iscrizioni [on Domenico's etchings] che Giambattista inventò e dipinse i due "soggetti" mentre il figlio li disegnò in piccolo e li incise.' (5) P. Molmenti (*G. B. Tiepolo*, 1909, pp. 268, 271, 276) cites the Thedy paintings and (p. 267) publishes a very poor reproduction of the *Tarquin and Lucretia*; Sack (pp. 150, 227, 336 of *op. cit.* in note 3, above) cites the Thedy paintings and (p. 227) gives a very poor reproduction of the *Offering by the Vestals*. (6) Charles F. Dieterich sale catalogue, Anderson Galleries, Apr. 8-9, 1920, no. 108, *Before the Temple of Juno* (56½ x 44 in.), and no. 109, *Tarquin and Lucretia* (57 x 43½ in.), both as by Giovanni Battista Tiepolo. No provenance is here cited for the two paintings; but for the following reasons it is practically certain that Dieterich acquired them from Max Thedy himself: (a) Dieterich, who was still alive when the 1920 sale took place, states in an introductory note in the catalogue that many of the paintings, with which he was parting because he was moving from his New York residence to smaller quarters, he had acquired while traveling in Europe and that all his acquisitions had been made prior to about 1905; (b) Sack (p. 150 of *op. cit.* in note 3, above) says that the two paintings in question had belonged to Professor M. Thedy in Weimar 'until about a decade ago' (i.e., until about 1900), when they were sold to America; (c) in the Dieterich sale catalogue the two Tiepolos are immediately preceded

by four paintings signed by Max Thedy, one of these inscribed as painted in Munich, another as painted in Weimar, and all four catalogued as 'purchased from the artist.' It is most reasonable to conclude, therefore, that Thedy sold not only paintings by himself to Dieterich but also the two Tiepolos. (7) A. Morassi, *Tiepolo*, 1943, fig. 69; G. B. Tiepolo, 1962, p. 2, fig. 289. (8) The Necchi version is published by Morassi (fig. 68 of the 1943 edition cited in note 7, above; pp. 2, 44, fig. 288 of the 1962 edition) as the original, coming from the Thedy Collection, while κ161 is cited (*ibid.*, p. 2) as an 'excellent replica.' (9) See nos. 66, 67 (reproduced) of catalogue by G. Knox and C. Thiem of 1970 exhibition cited in note 4, above. The drawing measures 205×160 mm.; the etching, 197×155 mm. (10) κ161 is accepted as Tiepolo's painting for the Palazzo Barbaro series by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), by the compiler of the exhibition catalogue 'Paintings, Drawings and Prints by the Two Tiepolos' (Art Institute of Chicago, Feb. 4–Mar. 6, 1938, under no. 23), by R. Pallucchini (in *Arte Veneta*, vol. IV, 1950, p. 171), by G. Lorenzetti (catalogue of 'Mostra del Tiepolo,' Venice, 1951, p. 87, under no. 63), and by A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 154). See also note 1, above. (11) Max Thedy (1858–1924) was a painter trained in the Munich Academy and was active in Munich and later in Weimar, where he was also a professor in the Art School. (12) See note 6, above.

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κ1090: Figure 281

TIMOCLEIA AND THE THRACIAN COMMANDER. Washington, D.C., National Gallery of Art (458), since 1941.¹ Canvas. Oval, 55¼×43 in. (140.3×109.3 cm.). Very good condition.

The attribution of κ1090 to Giovanni Battista Tiepolo is not questioned nor is there any doubt of its original inclusion in the decoration of a room in the Palazzo Barbaro, Venice, where κ1090, along with four other paintings by Giovanni Battista, is said to have remained until about 1870.² The largest painting, an irregular oval now in the Metropolitan Museum, New York, which represents the glorification of an ancestor of the Barbaro family, probably the illustrious Venetian patrician Francesco Barbaro (c. 1395–1454), decorated the ceiling.³ The other four paintings known to have come from the room, ovals which are approximately uniform in format and size, were perhaps installed as overdoor decorations. The subject of only one of these, the *Tarquin and Lucretia*, known in several versions, of which one is now in the Museum of Augsburg, has been satisfactorily identified, and it would seem to point to Roman legend as source of the subjects of the other three ovals. These are

now provisionally entitled: *Betrothal* (or *Rejected Proposal*), in the National Museum, Copenhagen; *Offering by the Vestals to Juno* (or *Offering of Gifts of Mark Antony to Cleopatra*), κ161 (Fig. 280), of which there is a replica in the Necchi Collection, Pavia; and *Timocleia and the Thracian Commander*. The accuracy of this last title is far from confirmed by comparing the scene in κ1090 with Plutarch's story of the Thracian who, in Alexander's army at the capture of Thebes, raped and robbed Timocleia.⁴

There has been some slight disagreement regarding the probable dating of the Palazzo Barbaro decorations, some critics placing them shortly after the artist's three years (1750–53) at Würzburg, some shortly before that period.⁵ The earlier date for κ1090 seems to be well defended; this is the period to which, for example, Tiepolo's *Martyrdom of St. Agatha*, in the Berlin Museum, is assigned.⁶ Similarity of style in these two paintings is emphasized by X-ray, which shows up their heavy impasto and brilliant brushwork.⁷ It is interesting to note in the X-ray of κ1090 the artist's change from frontal to three-quarter pose in the head of the middle figure.

Provenance: Palazzo Barbaro a San Vitale, Venice (sold Hotel Drouot, Paris, Feb. 9, 1874, no. 3;⁸ bought by the following). Duc de Camondo, Paris (sold Georges Petit's, Paris, Feb. 1–3, 1893, no. 27 of catalogue, as Tiepolo, to the following). Baron Adolphe de Rothschild, Paris. Baroness von Springer (daughter of the preceding; to the following). Baron von Springer, Vienna. Dr. J. Kranz, Vienna. Stefan von Auspitz, Vienna (sold 1931).⁹ K. W. Bachstitz's, The Hague¹⁰ – exhibited: Agnew's, London, 1932.¹¹ Kress acquisition, 1937 – exhibited, always as Giovanni Battista Tiepolo: 'Paintings, Drawings and Prints by the Two Tiepolos,' Art Institute of Chicago, Feb. 4–Mar. 6, 1938, no. 23 of catalogue, dating it c. 1753; 'Tiepolo and His Contemporaries,' Metropolitan Museum, New York, Mar. 14–Apr. 24, 1938, no. 15 of catalogue; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, June 25–July 24, 1938, no. 61 of catalogue; 'Venetian Painting from the Samuel H. Kress Collection,' Seattle, Wash., Portland, Ore., Montgomery, Ala., 1938; 'Master Works of Five Centuries,' Golden Gate International Exhibition, San Francisco, 1939, no. 53 of catalogue; Dayton Art Institute, Dayton, Ohio, Dec. 1, 1939–Apr. 8, 1940; 'Masterpieces of Art,' New York World's Fair, New York, May–Oct. 1940, no. 38 of catalogue.

References: (1) *Preliminary Catalogue*, 1941, pp. 195 f., as Giovanni Battista Tiepolo, c. 1755. (2) The Palazzo Barbaro decorations are treated in Giovanni Battista's oeuvre by, among others, P. Molmenti (G. B. Tiepolo, 1909, pp. 271, 275 f.), E. Sack (*Giambattista und Domenico Tiepolo*, 1910, pp. 150, 227, dating them c. 1753), B. Burroughs (in *Bulletin of the Metropolitan Museum of Art*, vol. XIX, 1924, pp. 14 ff., with a date between 1754 and 1761), T. Borenius

(in *Burlington Magazine*, vol. LXI, 1932, p. 288, dating them about 1753), L. Fröhlich-Bum (in *Pantheon*, vol. x, 1932, p. 399), U. Middeldorf (in *Pantheon*, vol. XXI, 1938, p. 146), E. S. Siple (in *Burlington Magazine*, vol. LXXII, 1938, p. 238), B. Berenson, G. Fiocco dating them in the Würzburg period, R. Longhi, F. M. Perkins, W. E. Suida dating them c. 1753, A. Venturi (in ms. opinions), M. Goering (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXXIII, 1939, p. 148, dating them in the second half of the 1740's and saying an extant *modello* for one of the Palazzo Barbaro series is dated 1746 [what is this?]), A. Morassi (*Tiepolo*, 1943, p. 26, dating them c. 1745-50; G. B. Tiepolo, 1955, p. 22, same dating; G. B. Tiepolo, 1962, p. 67, same dating), G. Lorenzetti (*Das Jahrhundert Tiepolos*, 1942, p. xxvi, dating them c. 1753; but in his catalogue of the 1951 Tiepolo exhibition in Venice, pp. 85 f., he dates them c. 1745-50), and A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 190). See *Provenance* of K161 and K1090 for dispersal from the Palazzo Barbaro. (3) See Burroughs, *loc. cit.* in note 2, above, where it is reproduced; reproduced also by Morassi, fig. 27 of 1955 ed. cited in note 2, above. (4) Plutarch's *Lives: Life of Alexander* (Loeb ed., trans. B. Perrin, 1919, pp. 255 ff.). (5) Compare the citations in note 2, above. (6) See Morassi, p. 4 of 1962 ed. cited in note 2, above. (7) Realistic judgment of chronology on the basis of X-rays must await the formation of a comprehensive file of Tiepolo X-rays. Meanwhile it may be observed that X-rays of K1090 compared with those of Tiepolo's *Apollo Pursuing Daphne* (K1836, Fig. 286) of the Madrid period (after 1761) suggest a thinner impasto and somewhat subdued brushwork in the later work. (8) Only three paintings were included in this sale: K1090, its oval companion now in Copenhagen, and the ceiling now in the Metropolitan Museum, all described as by Tiepolo and as coming from the 'grande salle de bal du palais Barbaro, à Venise.' The introduction to the catalogue seems to indicate that the cataloguer knew of no other Tiepolo paintings from the same 'salle,' although he calls the pair of ovals 'pendentives,' which would seem to imply that they belonged to a group of four. All three of the paintings are reproduced in photographs pasted into the catalogue, and although these photographs are pale, they seem to indicate that the paintings have remained as they were a century ago. (9) T. Borenus, *Italian Pictures of the Auspitz Collection*, pp. 12, 67, 69, nos. 49-50. I have not seen this publication; the citation comes from *loc. cit.* in note 10. (10) *Bulletin of the Bachstitz Gallery*, 1935, pp. 22 ff. (11) T. Borenus, in *Burlington Magazine*, vol. LXI, 1932, pp. 287f.

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K213 : Figure 288

THE APOTHEOSIS OF A POET. Washington, D.C., National Gallery of Art (211), since 1941.¹ Canvas. 10 $\frac{3}{4}$ × 19 $\frac{1}{4}$ in. (27.3 × 49 cm.). Very good condition.

The attribution of K213 to Tiepolo has not been doubted,² and although a date as early as 1730/40 has been suggested,³ the fluid style of the painting would seem to date it later, about 1750. The perspective is that of a ceiling decoration, but whether K213 includes the whole composition or is only a fragment,⁴ it has not been identified with any known ceiling by Tiepolo.⁵ The seated figure leaning on a large book is presumably a poet; a *putto* flies toward him with a wreath; the owl below is a symbol of wisdom; and the two figures at the right may appropriately be identified as muses. A more specific title, the *Apotheosis of Homer*, has been suggested for K213.⁶

Provenance: Probably Edward Cheney (died 1884),⁷ Badger Hall, Shropshire. Probably Colonel Alfred Capel Cure (died 1896, nephew and heir of preceding), same address. Probably Francis Capel Cure (nephew and heir of preceding), same address. Contini Bonacossi, Florence. Kress acquisition, 1932.

References: (1) *Preliminary Catalogue*, 1941, p. 195, as Giovanni Battista Tiepolo, c. 1750. (2) K213 has been attributed to Giovanni Battista Tiepolo by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, H. Tietze and E. Tietze-Conrat, A. Venturi (in ms. opinions), A. Morassi (*G. B. Tiepolo*, 1962, p. 67), and A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 288). (3) By Longhi, *loc. cit.* in note 2, above. (4) The Tietzes (*loc. cit.* in note 2, above) believed K213 to be a fragment. (5) It has been suggested by R. Watson (note in the National Gallery of Art archives) that K213 may have been a sketch for the *Crowning of the Poet Soderini*, a ceiling decoration by Tiepolo in the Villa Soderini, Nervesa, which was destroyed in 1917, leaving no trace in photograph or other record. But see Morassi, p. 32 and fig. 328 of *op. cit.* in note 2, above, for another sketch possibly connected with the Soderini ceiling in question. (6) See Longhi, *Viatico per cinque secoli di pittura veneziana*, 1946, p. 70. (7) Among Cheney's pictures, most of them acquired in Venice, there were, according to G. F. Waagen (*Treasures of Art in Great Britain*, vol. IV, 1857, p. 173), nineteen sketches by Tiepolo for ceilings.

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K1836 : Figure 286

APOLLO PURSUING DAPHNE. Washington, D.C., National Gallery of Art (1157), since 1951.¹ Canvas. 27 × 34 $\frac{1}{4}$ in. (68.8 × 87.2 cm.). Signed at lower left: *Gio. B. Tiepolo*. Very good condition.

A painting of *Venus and Vulcan* now in the Johnson Collection, Philadelphia, has long been recognized as a companion to K1836.² The two canvases correspond in measurement and style and would seem to have been

intended as overdoors or as wall decorations, with K1836 at the left and *Venus and Vulcan* at the right, so that the two nude figures would face each other. The attribution to Giovanni Battista Tiepolo has won general acceptance, as has the date about 1755/60.³ Close parallels are offered by the brilliant frescoes of 1757 in the Villa Valmarana, Vicenza. Several known drawings may be connected more or less closely with K1836. The group of Daphne and the river god Peneus, but without the cupid supporting the pile of drapery, is shown in a drawing in the National Museum, Warsaw,⁴ almost exactly as in K1836. Venus and two smiths as they appear in the Johnson picture, and Apollo and also the cupid as they appear in K1836 are found on a sheet of drawings in the Dresden Kupferstichkabinett.⁵ Some connection with K1836 is suggested also by Giovanni Battista's drawing in the Victoria and Albert Museum⁶ after Bernini's sculptured group of *Apollo and Daphne*. A work classified as an early painting by Tiepolo of the familiar subject *Apollo and Daphne*⁷ is in the Louvre.⁸ Much closer in style to K1836 is the *Apollo and Marsyas* in the Royal Museum of Fine Arts, Copenhagen.⁹ Were this last canvas not appreciably smaller (it measures 45.5 × 53.5 cm.) than K1836 and the Johnson *Venus and Mars*, one would be tempted to think that the three were originally intended as companion paintings.

Provenance: F. J. Gsell, Vienna (sold George Plach's, Vienna, Mar. 14, 1872, and following, no. 506b of catalogue; its pendant, the *Venus and Mars*, was no. 506a). Édouard Kann, Paris, Mme Delaney, Paris (sold Charpentier's, Paris, June 9, 1933, no. 28, as Tiepolo; sold to M. Fort). Pierre Lauth, Paris. M. G. (sold Charpentier's, Paris, May 23, 1950, no. 28, as Tiepolo). Rosenberg and Stiebel's, New York. Kress acquisition, 1950.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 158 (catalogue by W. E. Suida), as Giovanni Battista Tiepolo. (2) B. Sweeny, *John G. Johnson Collection: Catalogue of Paintings*, 1966, p. 75 (reproduced p. 232), as Giovanni Battista; but doubts as to the attribution are noted. T. Pignatti is said to have suggested (verbally) that *Venus and Vulcan* was painted by Domenico Tiepolo after Giovanni Battista. See *Provenance* for the earliest known association of the two paintings, as overdoors in the Gsell Collection, Vienna, from which they were sold in 1872 (see also E. Sack, *Giambattista und Domenico Tiepolo*, 1910, p. 233, and A. Pallucchini, *L'Opera completa di Giambattista Tiepolo*, 1968, no. 253). H. L. Cooke (*Painting Lessons from the Great Masters*, n.d. [1967], pp. 234 f.) analyzes Tiepolo's technique in K1836. (3) G. Vigni (*Tiepolo*, 1951, fig. 76, as cited by Morassi below) dates K1836 about 1740/45; and B. Berenson (Johnson catalogue, 1913, vol. 1, p. 190) and L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 593), discussing the *Venus and Vulcan*, suggest connection with the decorations of the Royal Palace, Madrid, and therefore a date in the 1760's.

But the conclusion reached by A. Morassi (in *Arte Veneta*, vol. VI, 1952, p. 92; G. B. Tiepolo, 1955, color pl. IX; and elsewhere) that the date is probably 1755/60 is now generally accepted. (4) *The National Museum of Warsaw*, 1963, no. 69, as Giovanni Battista or Domenico; see also catalogue of the exhibition 'Disegni Veneti in Polonia,' Cini Foundation, Venice, 1958, no. 43, reproduced, with a tentative attribution to Giovanni Battista. (5) D. von Hadeln, *Handzeichnungen von G. B. Tiepolo*, vol. II, pl. 186, as studies by Giovanni Battista for one of the ceilings in the Royal Palace, Madrid. (6) G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, 1960, no. 44; reproduced. (7) From Ovid, *Metamorphoses* I, 452 ff.: Cupid shoots Apollo with a gold-tipped arrow, inducing love at first sight, and shoots Daphne with a lead-tipped arrow, inducing an opposite reaction. She flees to her father, the river god Peneus, who balks Apollo's advances by changing her into a laurel tree. (8) See Morassi, G. B. Tiepolo, 1962, p. 38, fig. 237. (9) Morassi (in *Arte Veneta*, vol. VI, 1952, p. 92; G. B. Tiepolo, 1962, p. 10, fig. 249) and H. Olsen (*Italian Paintings and Sculpture in Denmark*, 1961, p. 92, pl. xcma).

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K1869: Figure 284

GLORIFICATION OF THE PORTO FAMILY. Seattle, Wash., Seattle Art Museum (It 37/T4447.2), since 1952.¹ Fresco transferred to canvas. Irregular oval, 16 ft. 8 in. × 9 ft. 10 in. (5.08 × 3.03 m.). Poor condition; badly abraded throughout; *putti* at lower right much restored.

The attribution of K1869 to Giovanni Battista Tiepolo is not doubted, and the date, formerly set at a little before 1750, is now believed to be about 1755/60.² The painting decorated a ceiling in the Palazzo Porto, Vicenza, until about 1900, when the top layer of the fresco was transferred to canvas³ and purchased by a German collector, Dr. Eduard Simon, Berlin.⁴ At the same time six large monochrome frescoes, in which Domenico Tiepolo may have collaborated with his father, were transferred to canvas from the walls of a room in the Palazzo Porto (perhaps the room from which the ceiling decoration comes⁵) and were acquired by the same German collector.⁶ All the frescoes celebrated the Porto family. The monochromes commemorated deeds of individual members of the family from the eleventh to the seventeenth century. The ceiling fresco has been called the *Apotheosis of Orazio Porto*, but there seems to be no evidence on which to identify the old man in the design as a specific Porto. He is, in any case, representative of the family. He sits with his hand on a lion, symbol of Venice or perhaps only of force; he is being crowned by Fame; Time holds the sickle upside down; and the demon of evil is expelled at the lower edge of the scene. Because of the unsatisfactory

condition, the question of whether Domenico Tiepolo or other assistants collaborated with Giovanni Battista in the execution of this fresco remains unanswered. When, in the 1790's, Domenico painted the ceiling of the Palazzo Caragianni, Venice,⁷ he must have had in mind his father's design of K1869. The sketch K1588 (Fig. 285), which was apparently painted as a study for K1869, differs slightly from the latter in almost every detail.

Provenance: Palazzo Porto, Vicenza (from c. 1755/60 until c. 1900). Dr. Eduard Simon, Berlin (sold, Paul Cassirer's, Berlin, Oct. 10–11, 1929, no. 12 of catalogue by M. J. Friedländer, as Giovanni Battista Tiepolo). A. S. Drey's, Munich. Paul Drey's, New York. French and Co., New York. Kress acquisition, 1951.

References: (1) Catalogue by W. E. Suida, 1952, p. 21, and 1954, p. 78, as Giovanni Battista Tiepolo. (2) E. Sack (*Giambattista und Domenico Tiepolo*, 1910, pp. 91 f., 183) places K1869 in Giovanni Battista's oeuvre of c. 1747; Suida (*loc. cit.* in note 1, above) does not object to this dating, but A. Morassi (*G. B. Tiepolo*, 1962, p. 48) dates the painting c. 1755/60. K1869 is cited also in more or less detail by, among others [E. Arnaldi], *Descrizione delle architetture, pitture e sculture di Vicenza*, vol. II, 1779, p. 86, P. Molmenti (*G. B. Tiepolo*, 1909, pp. 271 f.), M. J. Friedländer (*Die Sammlung Dr. Eduard Simon, Berlin*, 1929, p. 40), A. Scharf (in *Cicerone*, vol. XXI, 1929, pp. 457 ff.), S. De Vito-Battaglia (in *Rivista del R. Istituto d'Archeologia e Storia dell'Arte*, vol. II, 1930, pp. 116 f.), and A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 161). (3) A. Morassi (p. 64 of *op. cit.* in note 2, above) explains that when, about 1900, K1869 was transferred to canvas from the ceiling in the Palazzo Porto, the depth of fresco removed was 'limited to the top layer, which allowed the original color to penetrate the wall and to form a second layer with large traces of the composition. These traces were skillfully completed and repainted, so that the whole ceiling now gives the impression of being the original one.' (4) See *Provenance*. (5) [Arnaldi], *loc. cit.* in note 2, above, believes that the monochromes and K1869 were in different rooms; later writers, according to Morassi (*loc. cit.* in note 2, above), assume they were in the same room. (6) The monochromes later passed into the Axel Wenner-Gren Collection, Stockholm, from which they were sold at Sotheby's, London, Mar. 24, 1965. (7) Reproduced by H. A. Thomas, in *Apollo*, July 1969, p. 56.

GIOVANNI BATTISTA TIEPOLO

K1588: Figure 285

GLORIFICATION OF THE PORTO FAMILY. Seattle, Wash., Seattle Art Museum (It 37/T4447.1), since 1952.¹ Canvas. Oval, 23½ × 17 in. (59.7 × 43.2 cm.). Good condition.

The brilliant execution of K1588, its swift, nervous brushwork given special emphasis by X-ray, is accepted as characteristic of Giovanni Battista.² And the problem frequently presented by Tiepolo sketches – as to whether they are studies for, or records of, finished paintings – would seem to be resolved in this case by the fact that K1588 differs more or less distinctly in every detail from the large fresco of corresponding design, the ceiling decoration for a room in the Palazzo Porto, Vicenza (K1869; Fig. 284), of about 1755/60. It has been suggested that *An Angel Holding a Monstrance* in Count Seilern's collection, London, may be a drawing for the winged figure near the top of K1588.³

Provenance: Friedrich August von Kaulbach (1850–1920), Munich. A. S. Drey's, Munich – exhibited: 'Meisterwerke Älterer Kunst aus dem Deutschen Kunsthandel,' Kunstverein, Cologne, May 10–June 8, 1930, no. 78 of catalogue, as *Markus und Chronos*, ceiling sketch by Giovanni Battista Tiepolo. Paul Drey's, New York – exhibited: 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, March 1940, no. 51 of catalogue by H. Tietze, as Giovanni Battista Tiepolo; Smith College Museum of Art, Northampton, Mass., Feb. 6–25, 1947, no. 32, as *Glorification of Orazio Porto*, by G. B. Tiepolo. Kress acquisition, 1948 – exhibited: National Gallery of Art, Washington, D.C., 1951;⁴ 'Celebrazioni Tiepoleschi,' Villa Manin di Passariano, Udine, June 27–Oct. 31, 1971, no. 76 of catalogue of the paintings, by A. Rizzi, as *modello* for K1869 (Fig. 284).

References: (1) Catalogue by W. E. Suida, 1952, pp. 21 f., and 1954, p. 76, as *Glorification of a Member of the Porto Family*, by Giovanni Battista Tiepolo. (2) K1588 has been published as Giovanni Battista Tiepolo's sketch for a ceiling fresco in Palazzo Porto, Vicenza, by S. De Vito-Battaglia (in *Rivista del R. Istituto d'Archeologia e Storia dell'Arte*, vol. II, 1930, pp. 116 f.), H. Tietze (*loc. cit.* in *Provenance*), Suida (*loci cit.* in note 1, above, and note 4, below), and A. Morassi (*G. B. Tiepolo*, 1962, p. 48). (3) This suggestion is made by A. Rizzi, catalogue note cited in the 1971 exhibition under *Provenance*. See also A. Seilern, *Italian Paintings and Drawings at 56 Princes Gate, London*, vol. II, 1959, pp. 152 f.; reproduced pl. CXXIX. (4) *Paintings and Sculpture from the Kress Collection*, 1951, p. 152 (catalogue by Suida), as *Apotheosis of Orazio Porto*, by Giovanni Battista Tiepolo.

GIOVANNI BATTISTA TIEPOLO

K1281: Figure 289

THE WORLD PAYS HOMAGE TO SPAIN. Washington, D.C., National Gallery of Art (540), since 1943. Canvas. 71½ × 41½ in. (181 × 104.5 cm.). Fair condition.

In 1762 Tiepolo went to Spain, at the request of Charles III, to decorate rooms in the Royal Palace at Madrid, beginning with the great ceiling of the throne room. Already as early as September 28, 1761, Tiepolo wrote from Verona to the Spanish ambassador in Venice, thanking him for sending the measurements and plan for the throne-room decorations, which would make it possible for Tiepolo to go ahead with studies and *modelli* before his departure for Spain.¹ Discussing the project with an unidentified correspondent on March 13, 1762, only a few days before his departure for Spain, Tiepolo wrote: 'I am just now finishing the *Modello* for the Great Work, how vast, one need only reflect that it measures a hundred feet. . .'.² Obviously the 'Great Work' in question was the ceiling of the throne room, and the *Modello* is convincingly identified as K1281, the general design of which corresponds to that of the finished ceiling.³ The latter, which measures about 80 by 35 feet, is somewhat longer in proportion to its width than K1281 and its figures are smaller in proportion to the surrounding field; but few significant changes of design are noticeable between sketch and fresco.

The central feature of the design is a majestic figure representing Spanish Monarchy enthroned between two colossal statues, both of which are shown in K1281 with the attributes of Hercules (probably in reference to the Pillars of Hercules). But in the ceiling fresco one of these statues becomes Minerva, so that Monarchy is appropriately enthroned between Wisdom and Strength. Above the throne are a swirl of *putti* and a figure of Fame with her trumpet. Below, the throne is supported by figures symbolic of Good Government. In a lower zone, representative of the Cardinal Virtues is Fortitude beside her tower, while representative of the Theological Virtues is veiled Faith with chalice and cross. Toward the opposite end of the ceiling some figures from Classical mythology contribute to the paean of triumph. The dazzling light which almost conceals Apollo,⁴ patron of the arts, drives the demon of evil from the scene; Zeus and Athena take counsel in the distant heavens; and sea nymphs and tritons float down toward the rigging of the beached ships in the border design to insure success to Spanish maritime ventures. For round the elaborately decorated border of the design are displayed the riches of sea and land brought from all parts of the world for the glory of the Spanish Monarchy. In the corners are pairs of river gods.⁵ Along one section of the border Columbus is bringing the riches of the New World, his ship drawn by sea horses guided by Neptune, and American Indians with feathered headdress are among the passengers. Along the opposite side of the border are Orientals and Africans, with camel and palm tree. And one of the most splendid border details, in a Spanish province scene, is the powerful stallion held in check by a colorfully costumed equerry.

Not only does K1281 have the distinction of being one of Tiepolo's largest and most masterly *modelli* for a fresco,

it stands almost alone as study for the throne-room ceiling. A painted sketch from the Cailleux Collection, Paris, which has been published as a study for that half of the ceiling design which includes the tower,⁶ would seem rather to have been copied (perhaps by Domenico) from K1281, with some shifting and compressing of the groups of figures in order to accommodate the design to a narrower space. Of drawings there are two by Giovanni Battista in the Victoria and Albert Museum which have been definitely identified as studies for the Neptune section in the border of the ceiling; they are studies experimenting especially with the pose of the sea god.⁷ A third drawing, now in the Art Museum at Princeton University, which is in the same style as the two in the Victoria and Albert Museum, has been recognized as a study for the Theological Virtues on the throne-room ceiling.⁸ Faith, Hope, and Charity are all clearly distinguished in the Princeton drawing, but, as in the case of the studies for Neptune, the poses have not reached agreement with either K1281 or the finished fresco; all three drawings clearly must have preceded K1281. There is also a fourth drawing of part of the ceiling design, a large one from the Orloff Collection, Paris, known only in reproduction, and so much reworked that its attribution to Giovanni Battista remains tentative.⁹ This drawing, of which the chief motif is Fortitude with her tower, differs considerably in detail from the corresponding sections of K1281 and the ceiling fresco; but its design has the distinction of having been engraved, in reverse, by Domenico Tiepolo.¹⁰

The ceiling fresco in the throne room was finished in 1764, as is witnessed by the signature and date inscribed on a bundle in Columbus' ship: *Tiepolo F. 1764*. Also in the fresco a tablet on the base of Fortitude's tower bears an inscription in praise of Charles III: *ARDVA QVAE ATTOLLIS MONVMENTA ET FLECTIER AEOV. NESCIA, TE CELEBRANT. CAROLE, MAGNANIMVM.*

Provenance: Pagliano Family, Venice (who, through family connections with Tiepolo, inherited paintings and drawings by Giovanni Battista and Domenico). Edward Cheney (died 1884),¹¹ Badger Hall, Shropshire. Colonel Alfred Capel Cure (died 1896, nephew and heir of preceding), same address. Francis Capel Cure (nephew and heir of preceding), same address.¹² Contini Bonacossi, Florence. Kress acquisition, 1935.

References: (1) Tiepolo's letter of Sept. 28, 1761, is quoted by E. Battisti, in *Arte Antica e Moderna*, no. 9, 1960, p. 79. (2) P. Molmenti (*G. B. Tiepolo*, 1909, pp. 26 f.) quotes the letter of Mar. 13, 1762, which he thinks may have been written to the patron Farsetti. The apparent reference to K1281 is as follows: '*Al presente sono al fine del Modello della Gran Opera, che tanto è vasta, basta solo riflettere ch'è di cento piedi; tuttauia uoglio sperare che l'idea compita sarà molto ben accomodata et adattata a quella Gran Monarchia, fatica grande certamente ma per tal Opera ci vuol*

coraggio.' (3) Among the most important discussions of K1281 and the finished ceiling are those by Molmenti (G. B. Tiepolo, 1909, pp. 25 ff., 187 ff.), E. Sack (*Giambattista und Domenico Tiepolo*, 1910, pp. 138 ff., 223; see fig. 134 for a good reproduction of the finished ceiling), and A. Morassi (G. B. Tiepolo, 1955, pp. 35 f.; see figs. 80–90 for good reproductions of details of the finished ceiling; 1962 ed., p. 67). (4) A clear representation of Apollo is to be found in the finished ceiling. (5) These corner groups of river gods, supporting figured medallions, were, in the finished ceiling, executed in stucco by the sculptor Robert Michel. (6) Molmenti, in *Dedalo*, vol. VI, 1925, pp. 475 ff., reproduced; and catalogue of the exhibition 'Tiepolo et Guardi,' Galeria Cailleux, Paris, Nov. 1952, no. 47. (7) G. Knox, *Catalogue of the Tiepolo Drawings in the Victoria and Albert Museum*, 1960, nos. 302, 303. (8) Identified by G. P. Mras (in *Princeton Record*, vol. XV, 1956, pp. 53 f., fig. 17); see also Knox (*ibid.*, vol. XXIII, 1964, p. 25) and J. Bean (*Italian Drawings in the Art Museum, Princeton University*, 1966, no. 84). (9) Knox, in *Burlington Magazine*, vol. CIII, 1961, p. 274, fig. 105. (10) Molmenti, *Acqueforti dei Tiepolo*, 1896, reproduced pp. 102 f. (cited by Knox, *loc. cit.* in note 9, above). (11) Among Cheney's pictures, most of them acquired in Venice, there were, according to G. F. Waagen (*Treasures of Art in Great Britain*, vol. IV, 1857, p. 173), nineteen sketches by Tiepolo for ceilings. Knox (p. 38 n. 13 of *op. cit.* in note 7, above) states that '... the most important of the sketches [in the Edward Cheney Collection], such as that for the throne room in the Royal Palace at Madrid (now at Washington . . .) were retained by the family until 1935.' On p. 91 of *ibid.* K1281 is cited as 'among the Cheney pictures sold in Italy in 1935.' (12) K1281 is mentioned by Sack (pp. 139 and 223 of *op. cit.* in note 3, above) as in the collection of Francis Capel Cure. 'Nach einer Mitteilung des jetzigen Besitzers,' writes Sack, p. 223, no. 528, 'in Venedig von Pagliano erworben, welcher eine Enkelin Tiepolos geheiratet und zahlreiche Skizzen und unvollendete Arbeiten des Domenico Tiepolo geerbt hatte.'

Studio of GIOVANNI BATTISTA TIEPOLO

K1303 : Figure 287

MADONNA OF THE GOLDFINCH. Washington, D.C., National Gallery of Art (541), since 1943. Canvas. 24 $\frac{7}{8}$ × 19 $\frac{3}{4}$ in. (63 × 50 cm.). Good condition.

The existence of two well-known versions of this composition (K1303 and a painting of equal size formerly at Seligmann's, New York¹) has led to disagreement as to which version, if either, is the original by Giovanni Battista.² Most opinions favor the Seligmann version. There the type of Virgin, sober and reserved in expression, is appropriate

to Giovanni Battista, whereas in K1303 her expression seems disturbingly superficial, the modeling of the forms, especially of the hands, weak, and the drapery folds ambiguously indicated. There are also differences in composition. Notably, the Seligmann version, in contrast to K1303, shows the Child's right hand in front of His right shoulder and grasping the string attached to the goldfinch,³ and the Virgin supports the Child with her left hand only. If we are to accept the Seligmann version as being directly associated with Giovanni Battista, then we may believe that K1303 also, if contemporary, was painted in his studio, for X-ray indicates that it was begun with the Seligmann version's composition – the same sober expression of the Virgin's face, the same pose of the Child's right hand in front of His right shoulder. It would be tempting to think that Giovanni Battista had himself begun K1303 if the X-ray showed his characteristically heavy impasto and brilliant brushwork. But as matters stand there does not seem to be sufficient evidence for attributing it even to Domenico. The original composition may have been painted about 1760, so closely related is the head of the Virgin to the one in Giovanni Battista's *Annunciation* of only slightly later date in the Duke of Luna-Villahermosa Collection, Madrid.⁴

Provenance: Principe del Drago, Rome (1904). Anonymous ownership, Hamburg (1905). Arthur Maier, Karlsbad. Steinmeyer and Bourgeois's, Paris (1909). Kleinberger's, Paris. Schaeffer's, New York. Kress acquisition, 1940.

References: (1) The Seligmann version, which I have not seen, is reproduced by, among others, A. Morassi, G. B. Tiepolo, 1962, fig. 77. It had left Seligmann's at least as early as 1948, for it was sold from the C. S. Wadsworth Trust, Dec. 11, 1948, at Parke-Bernet's, New York, no. 38 of catalogue, as by Giovanni Battista (noted in this catalogue as having been at Seligmann's). (2) K1303 has been attributed to Giovanni Battista by A. Venturi (in *L'Arte*, vol. VII, 1904, p. 64), E. Sack (*Giovanni Battista und Domenico Tiepolo*, 1910, p. 216), B. Berenson (in ms. opinion, 1945), and H. Tietze and E. Tietze-Conrat (in ms. opinion, 1947). It is assigned by P. Molmenti (G. B. Tiepolo, 1909, pp. 310 f., 315) to an imitator of Giovanni Battista. M. Friedländer is quoted (in the catalogue of the 1938 Chicago exhibition, *Paintings, Drawings and Prints by the Two Tiepolos*, p. 23) as attributing the Seligmann version to Giovanni Battista; but no reference to K1303 is here quoted. Morassi (pp. 36, 67 of *op. cit.* in note 1, above) attributes K1303 to Domenico, while (on p. 36) he gives the other version to Giovanni Battista. A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 298) follows Morassi's opinion. T. Pignatti (verbally, 1964) says K1303 is not by Giovanni Battista, but more probably by Domenico. (3) For the symbolism of the goldfinch and its lack of application to K1303 see H. Friedmann, *The Symbolic*

Goldfinch, 1946, where K1303 is cited on pp. 62, 63, 81, 84, 109. (4) This *Annunciation* is reproduced by Morassi, fig. 34 of *op. cit.* in note 1, above.

Studio of GIOVANNI BATTISTA TIEPOLO

K1815A: Figure 290

THE SACRIFICE OF IPHIGENIA

K1815B: Figure 291

THE CIRCUMCISION OF THE CHILDREN OF ISRAEL

Tucson, Ariz., University of Arizona Museum of Art (61.121 and 61.122): K1815A, since 1960; K1815B, since 1951.¹ Canvas. K1815A, 20 $\frac{3}{4}$ × 28 $\frac{3}{8}$ in. (52.7 × 72.1 cm.); K1815B, 20 × 28 $\frac{3}{8}$ in. (50.8 × 72.1 cm.). Both in good condition.

The first of these subjects, which follows Euripides' *Iphigenia in Aulis*,² was painted by Tiepolo several times. The easel version in the Giustiniani-Recanati Collection, Venice,³ dating from about 1725–30, is probably the earliest. A very large, well-preserved fresco in the Villa Valmarana⁴ near Vicenza, dating 1757, is probably the latest. Between these two dates, about 1735–40, is placed the once highly praised but now sadly ruined fresco of the subject in the Palazzo Cornaro di San Maurizio, Merlengo.⁵ It is for this fresco that the original of K1815A may have served as study or record. This possible original study or record is believed to be the painting now in the Patino Collection, Paris.⁶ Another example, on loan at the Kunsthalle, Hamburg, is catalogued as an 'excellent autograph' of the Patino version,⁷ while K1815A is convincingly classified as an old copy of the latter.⁸

The second subject, the *Circumcision of the Children of Israel*, which is taken from Joshua 5:3, is also known in an original version by Tiepolo. It is the poorly preserved *Circumcision* in the Museo Civico, Bassano.⁹ The originals of K1815A and K1815B were not painted as pendants: they differ considerably in size and the Bassano painting probably dates a little before, and the Patino painting a little after, 1735. It is possible that K1815A and K1815B are not much later. Apparently they were painted as pendants, perhaps in Tiepolo's studio, and have remained together.

Provenance: James Hugh Smith-Barry, Earl of Barrymore (died 1823), Marbury Hall, near Northwick, Cheshire.¹⁰ Arthur Hugh Smith-Barry, Rt. Hon. Lord Barrymore (great-grandson of the preceding, and at same address; died 1925), sold, Sotheby's, London, June 21, 1933, nos. 113, 114 of catalogue, as Giovanni Battista Tiepolo; bought by Sabin's, Bond St., London. Contini Bonacossi,

Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., K1815A: 1951–53; K1815B: 1951.¹¹

References: (1) Catalogue by W. E. Suida, 1951, no. 21, and 1957, no. 20, as Giovanni Battista Tiepolo. Both K1815A and K1815B are attributed by R. Longhi (in ms. opinion, 1950) to Giovanni Battista Tiepolo. (2) Line 1540 ff. of Loeb ed., 1942, pp. 144 f. (3) Reproduced by A. Morassi, *G. B. Tiepolo*, 1962, fig. 232. (4) Reproduced by Morassi, *Tiepolo, la Villa Valmarana*, 1945, pl. 1. (5) Reproduced by R. Pallucchini (in *Emporium*, vol. cv, 1947, p. 236, fig. 6), who seems to date it later, c. 1750. (6) Morassi, p. 42, fig. 233, of *op. cit.* in note 3, above. See also catalogue of the exhibition 'Tiepolo et Guardi,' Galerie Cailleux, Paris, Nov. 1952, no. 34, pl. 21; and catalogue of the exhibition 'Venise au Dix-huitième Siècle,' L'Orangerie, Paris, Sept.–Nov. 1971, no. 233. (7) Morassi, p. 13 of *op. cit.* in note 3, above; and G. Pauli, in *Pantheon*, vol. xix, 1937, p. 136, reproduced. (8) Morassi, p. 51 of *op. cit.* in note 3, above. A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 112) tends to consider K1815A the original *modello* for the Merlengo fresco. She denies K1815B to Giovanni Battista. She considers it a copy of the same subject in the Museo Civico, Bassano (see her no. 67). (9) Morassi, in *L'Arte*, vol. xv, 1944, p. 7, fig. 7; and p. 3, fig. 35 of *op. cit.* in note 3, above. (10) Listed by G. F. Waagen, *Treasures of Art in Great Britain*, vol. iv, 1857, p. 412, as Tiepolo. (11) *Paintings and Sculpture from the Kress Collection*, 1951, pp. 154, 156 (catalogue by W. E. Suida), as Giovanni Battista Tiepolo.

Follower of GIOVANNI BATTISTA TIEPOLO

K5: Figure 292

THE CHILD MOSES SPURNS THE CROWN OF PHARAOH.
Amherst, Mass., Amherst College, Study Collection (1962–3), since 1962. Canvas. 22 $\frac{7}{8}$ × 17 $\frac{7}{8}$ in. (58.1 × 44.1 cm.). Good condition; some restoration along border; cleaned 1952.

The former attribution of K5 to Tiepolo¹ has been abandoned in favor of some one of his followers, but none of the suggestions as to which one has thus far been entirely convincing. Pittoni is too animated and brilliant to have painted K5. Zugno has been more plausibly proposed,² and although a more recent comment gives the painting to the less well-known follower of Tiepolo, Giustino Menescardi,³ Zugno remains, so far as can be judged from the limited comparative material available, the most likely candidate. The figures are swathed in puffed-out drapery in Zugno's manner, and the frequently repeated downward glance, suggesting self-absorption and lack of lively

communication, is characteristic of his figures. Whoever the follower, he may have painted the picture within Tiepolo's lifetime and, in any case, before the end of the 1700's. The subject of K5 is rare. The story is partly recounted by Josephus, *Antiquitates Judaearum* (II, ix, 7),⁴ and fully in the *Speculum Humanae Salvationis* (XI, 3).⁵

Provenance: Mrs. Vera Wright, Shelton Hall, Newark, Nottinghamshire, England. Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: National Gallery of Art, Washington, D.C. (117), 1941–51;⁶ Museum of Fine Arts, Houston, Tex., 1953–62.⁷

References: (1) K5 has been attributed to Giovanni Battista Tiepolo by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 281); see also note 6, below. J. Bialostocki (in *Bulletin du Musée National de Varsovie*, vol. II, 1961, p. 43), following the attribution of K5 to Tiepolo, suggests that the painting may possibly have influenced Diziani's interpretation of the same subject in a painting now in the National Museum, Warsaw. (2) H. Tietze and E. Tietze-Conrat (memorandum in National Gallery of Art archives) gave up their former attribution to Domenico Tiepolo in favor of Francesco Zugno, a conclusion which they say was 'emphatically backed by Dr. R. Pallucchini and other specialists.' Later, however, Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 168) gives K5 unconditionally to Giustino Menescardi. (3) See reference to Pallucchini in note 2, above. (4) See *Life and Works of Flavius Josephus*, trans. by W. Whiston, 1957, p. 77. (5) See the Oxford University Press publication of *Speculum Humanae Salvationis*, with preface by M. R. James and discussion by B. Berenson, 1926, p. 21. (6) *Preliminary Catalogue*, 1941, p. 194, as Giovanni Battista Tiepolo. (7) Catalogue by Suida, 1953, no. 28, as Giovanni Battista Tiepolo.

DOMENICO TIEPOLO

Venetian School. Born 1727; died 1804. Son of Giovanni Battista Tiepolo and of a sister of the Guardi brothers, Domenico was pupil and faithful assistant of his father. His independent commissions, especially frequent during the years when he was working with his father in Würzburg, were dependent on Giovanni Battista's style until after his father's death, when his interest in genre, which he had infrequently had occasion to satisfy earlier, became dominant. His scenes of carnivals, of country and of city life, with their delightful rendition of contemporary customs and costumes, have won appreciation of Domenico as an independent painter. He was also a competent print maker, working from his own designs as well as from his father's paintings.

K1537: Figure 294

A YOUNG LADY IN DOMINO AND TRICORNE. Washington, D.C., National Gallery of Art (1156), since 1951.¹ Canvas. 24 $\frac{3}{8}$ × 19 $\frac{3}{8}$ in. (61.9 × 49.2 cm.). Good condition; cleaned 1948.

Pietro Longhi, Alessandro Longhi, Jacopo Amigoni, Giovanni Battista Tiepolo, and, more recently and plausibly, Domenico Tiepolo have been considered as possible authors of K1537.² The technique – a heavy impasto spread fairly evenly rather than in distinctly separate modeling strokes – is characteristic of Domenico Tiepolo, as is the type of face, without emphasis upon bone structure. How little the direction of brush strokes has to do with the modeling of the forms in K1537 is indicated by X-ray, which also reveals that the fan was originally shown open, covering a little more of the young woman's right cheek than at present and spreading from several inches below her head to the left margin of the canvas. Parallels for the face, hand, and costume of K1537 may be found in Domenico's *Partenza della Gondola*, in the Wrightsman Collection, New York; and the face, especially, suggests comparison with a drawing of the *Madonna and Child* attributed to Domenico in the Fogg Art Museum, Cambridge, Mass.³ The date of K1537 would seem to be about 1760, when *ridotti* (gaming-house scenes) by Guardi and others were being painted. Parallels may be found also in Domenico's *Minuet* formerly in the Palazzo Papadopoli, Venice, or his *Minuet* and *Charlatan* in the Louvre.⁴

Provenance: Luigi Pisa, Florence (catalogue, vol. I, 1937, no. 749, as Alessandro Longhi); sold Circolo Artistico, Venice, Sept. 5–9, 1938, no. 328, as Alessandro Longhi, to the following. Italo Brass, Venice – exhibited: 'Venetian Paintings,' Matthiesen Galleries, London, Feb. 1939, no. 60, as Giovanni Battista Tiepolo; 'Pittura Veneziana del Settecento,' Palazzo Massimo alle Colonne, Rome, Dec. 1941, no. 38 (catalogue by A. Morandotti), as Giovanni Battista Tiepolo. Schaeffer's, New York. Kress acquisition, 1948.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 160 (catalogue by W. E. Suida), as Giovanni Battista Tiepolo. (2) K1537 has been attributed tentatively to Pietro Longhi by B. Berenson (verbally); to Alessandro Longhi in catalogue of the Pisa Collection (see *loc. cit.* in *Provenance*) and by F. Wittgens (verbally, 1954); to Jacopo Amigoni by E. Arslan (tentatively in *Belle Arti*, vol. I, 1947, p. 185); to Giovanni Battista Tiepolo by M. Goering (in *Pantheon*, vol. XXIV, 1939, pp. 224 ff.; in Thieme-Becker, *Allgemeines Lexikon*, vol. XXXIII, 1939, p. 154), by T. Borenius (in *Burlington Magazine*, vol. LXXIV, 1939, pp. 193 f.), by G. Fiocco (according to 1941 exhibition catalogue cited in *Provenance*), by A. Morassi (in

Emporium, vol. xcvii, 1943, p. 14, and Tiepolo, 1943, p. 28; but see below), by Suida (*op. cit.* in note 1, above), by R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 93), by A. Pallucchini (*L'Opera completa di Giambattista Tiepolo*, 1968, no. 252); and to Domenico Tiepolo by Morassi in later studies (in *Art Quarterly*, vol. xxi, 1958, pp. 180 ff., and Tiepolo, 1962, p. 67), dating it between 1755 and 1760. (3) The Fogg drawing is reproduced as no. 45 in the catalogue of the 'Tiepolo Bicentenary Exhibition,' Fogg Art Museum, Harvard University, Mar. 14-May 3, 1970. (4) Cf. the copy of the Louvre *Minuet* in the Isaac Delgado Museum of Art, New Orleans (K1948, Fig. 295).

After DOMENICO TIEPOLO

K1948: Figure 295

THE MINUET. New Orleans, La., Isaac Delgado Museum of Art (61.88), since 1953.¹ Canvas. $30\frac{3}{4} \times 42\frac{3}{4}$ in. (78.1 \times 108.6 cm.). Good condition; cleaned c. 1951.

It is well established that K1948 derives from the *Minuet* by Domenico Tiepolo in the Louvre, a painting which has been accompanied by a pendant, the *Quack Doctor*, since the pair belonged to Algarotti, in Venice. The *Quack Doctor* is said to have been signed by Giovanni Battista and dated 1754,² but this reading of the partially obliterated inscription has been doubted.³ The date 1754 accords well, however, with the style of the Louvre paintings, which can date no later than 1765, when they were engraved by Leonardis. It has been noted that the grotesques in such paintings by Domenico as the original of K1948, and especially in such decorations as those in Villa Valmarana of 1757, must have influenced Goya.⁴ K1948 corresponds closely in composition to its Louvre model and its style suggests a probable date before the end of the eighteenth century.⁵

Provenance: Colonel Robert Adeane, Babraham Hall, Cambridge, England (sold Christie's, London, May 13, 1949, no. 45, as the *Masked Ball*, by G. B. Tiepolo; bought by the following). David M. Koetser's, New York, 1952. Kress acquisition, 1953.

References: (1) Catalogue by W. E. Suida, 1953, p. 62, and by P. Wescher, 1966, p. 64, as studio of Giovanni Battista Tiepolo. (2) E. Sack, *Giambattista und Domenico Tiepolo*, 1910, p. 214. (3) A. Morassi, *G. B. Tiepolo*, 1962, pp. 38 f. (see also his p. 33), attributing the Louvre pair to Domenico and citing K1948 as one of 'many copies' of the Louvre *Minuet*. Morassi notes that the listing of the pair in the Algarotti inventory as by Giovanni Battista carries little weight since in some cases Algarotti did not distinguish between Giovanni Battista and Domenico. The Louvre

Minuet is reproduced (as Giovanni Battista) by P. Molmenti, *G. B. Tiepolo*, 1909, p. 203. (4) See M. Muraro, in *La Revue du Louvre*, vol. xx, 1970, p. 273. (5) K1948 has been attributed by W. R. Valentiner (in ms. opinion, 1950) to Domenico and by Suida (*loc. cit.* in note 1, above) to Giovanni Battista's studio, possibly with extensive participation by Domenico. For Morassi's opinion see note 3, above.

LORENZO TIEPOLO

Venetian School. Born 1736; died before late 1776. A younger son of Giovanni Battista Tiepolo, Lorenzo worked with his father and his brother Domenico on the frescoes at Würzburg in the early 1750's and in Madrid from 1762 until his father's death in 1770. According to contemporary notices he occasionally carried out independent commissions both before and after this date in Madrid, where he remained until his own death. He worked not only in fresco but also in oil and especially in pastel; but aside from a few signed drawings and engravings after his father's paintings no absolutely certain production by Lorenzo is now known.¹

Attributed to LORENZO TIEPOLO

K150: Figure 296

ALLEGORY OF WINTER

K151: Figure 297

YOUNG WOMAN WITH A PARROT

El Paso, Tex., El Paso Museum of Art (1961-6/40a and b), since 1961.² Pastel on paper, mounted on canvas. Each, $26 \times 20\frac{1}{2}$ in. (66 \times 52 cm.). Both in fair condition; slightly abraded.

The attributions of K150 and K151 to Rosalba Carriera³ and also to Giovanni Battista Tiepolo⁴ have come to be generally discredited. There is an allegory of winter by Rosalba at Windsor Castle which is strikingly close to K150 in composition,⁵ but its execution, like that of Rosalba's numerous well-known pastels, is little related to the broad, sketchy technique of K150 and K151. As for the great Tiepolo, he seems never to have worked in pastel. His younger son Lorenzo, on the other hand, specialized in pastel and used that medium frequently in copying oil paintings by Giovanni Battista, as may have happened in the case of K150 and K151.⁶ Although no extant pastels can be definitely attributed to Lorenzo, a very plausible oeuvre for him in this medium is gradually being drawn up. K150 and K151 may be compared, for example, with a pastel portrait of a man (with a dog), probably a member of the Tiepolo family, in the Crespi-Morbio Collection, Milan;⁷ or with the pastel portrait of a woman, also believed to be a member of the Tiepolo

family, in the Ca' Rezzonico, Venice;⁸ or with the unfinished group portrait in oil of the Tiepolo family, in the Rosebery Collection, London.⁹ The date of the Giovanni Battista originals of K150 and K151 may have been as early as 1750,¹⁰ and if the pastel copies are by Lorenzo, they probably date shortly before the departure of the Tiepolos for Spain, in 1762.¹¹ Giovanni Battista's oil original of K151 appeared in the art market a few years ago and is now in the Ashmolean Museum, Oxford.¹² It undoubtedly once had a pendant in a now unknown oil original of K150. A drawing approximating the composition of K151 in reverse is likewise in the Ashmolean.¹³ A good case has been made for the identification of the young women portrayed in K150 and K151 (and therefore in the oil originals) as two daughters of Giovanni Battista, two of those included in the Rosebery portrait group.¹⁴

Provenance: Contessa Cecilia Labia, Milan – exhibited: 'Il Ritratto Italiano,' Palazzo Vecchio, Florence, Mar.–Oct. 1911, nos. 26, 27 (recorded in *Il Ritratto italiano dal Caravaggio al Tiepolo*, 1927, p. 211; reproduced opposite p. 198, as attributed to Rosalba Carriera). Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: National Gallery of Art, Washington, D.C. (178, 179), 1941–56.¹⁵

References: (1) M. Goering, in Thieme-Becker, *Allgemeines Lexikon*, vol. xxxiii, 1939, p. 161. (2) Catalogue by F. R. Shapley, 1961, pp. 94 f., as Giovanni Battista Tiepolo. (3) See reference to 1911 exhibition under *Provenance*. A. Morassi (*Tiepolo*, 1943, p. 28) considers K150 and K151 copies after Giovanni Battista, perhaps by Rosalba; but later (*G. B. Tiepolo*, 1962, pp. 11 f.) Morassi favors attributing them to Lorenzo as copyist after his father. (4) K150 and K151 have been attributed to Giovanni Battista by B. Berenson, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and G. Fiocco (in *Pantheon*, vol. vii, 1931, pp. 101 ff.). (5) The *Winter* at Windsor by Rosalba is reproduced by M. Levey (*The Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, pl. 207). Rosalba's *Winter* was among some forty pictures by that artist bought in 1762 by George III from the collection of Consul Smith (*ibid.*, p. 42, and L. Cust, in *Burlington Magazine*, vol. xxiii, 1913, p. 153). But the date of the painting must be before 1745, when Rosalba went blind, earlier, therefore, than the probable date of Giovanni Battista's oil painting, *Woman with a Parrot*, at Oxford (see text and notes 10 and 12, below). (6) K. T. Parker, *Drawings in the Ashmolean Museum*, 1956, p. 537, thinks K150 and K151 are by Lorenzo; see also Morassi, 1962 ed. cited in note 3, above. (7) This portrait is reproduced by C. Gamba, in *Dedalo*, vol. iv, 1924, p. 545, where it is attributed tentatively to Giovanni Battista; A. L. Mayer (in *Bollettino d'Arte*, vol. iv, 1925, p. 413) believes the Crespi-Morbio portrait is likely by Lorenzo Tiepolo. (8) The Ca' Rezzonico portrait is

published by G. Lorenzetti, *Ca' Rezzonico*, 1940, fig. 62, (9) This unfinished portrait group is reproduced by M. Prececutti-Garberi (in *Commentari*, vol. xv, 1964, p. 259), who follows J. Byam Shaw and Morassi in attributing it to Domenico Tiepolo, while T. Pignatti is quoted (*ibid.*, p. 261 n. 31) as attributing it to Lorenzo Tiepolo. (10) Longhi (in ms. opinion), attributing the pastels to Giovanni Battista, suggested a date of c. 1730/40; Morassi (*G. B. Tiepolo*, 1962, p. 37) dates the Oxford oil c. 1750/60 (see note 5, above). (11) A series of pastel half-length genre figures in the Palazzo Reale, Madrid, some of them corresponding in size and format to K150 and K151, are believed to have been painted more than a decade later; they are executed in a somewhat less sketchy technique (see Mayer, pp. 412 ff. of *op. cit.* in note 7, above). (12) The oil original was published by L. Grassi, in *Arti Figurative*, 1945, p. 234. See also *Report of the Visitors*, University of Oxford, Ashmolean Museum, 1955, pp. 53 f., and K. T. Parker, *Paintings in the Ashmolean Museum*, 1961, p. 157. (13) This drawing is reproduced by Fiocco, p. 102 of *op. cit.* in note 4, above. See also Parker, *loc. cit.* in note 6, above; and T. Pignatti, *I Disegni veneziani del settecento*, 1966(?), no. 114, p. 211, attributing it to Domenico Tiepolo (reproduced). The Ashmolean painting was shown as no. 73 in the 1971 Tiepolo exhibition at Udine. In the catalogue note A. Rizzi accepts as referring to this painting, among others, Tassi's comment (*Vite de' pittori . . .*, vol. 1, p. 135 of 1970 ed.), in a letter of Dec. 15, 1760, that Tiepolo 'Ora sta facendo alcune mezze figure di donne a capriccio per l'Imperatrice di Moscovia, . . .' Rizzi mentions K150 and K151 as 'eseguiti dal figlio Lorenzo.' (14) Prececutti-Garberi, *loc. cit.* in note 9, above. (15) *Preliminary Catalogue*, 1941, pp. 194 f., as Giovanni Battista Tiepolo.

FRANCESCO ZUGNO

Venetian School. Born 1709; died 1787. He probably studied under Tiepolo, whose influence remained uppermost in Zugno's paintings throughout his career. But he had initially been under the spell of Veronese. Instead of slavishly imitating Tiepolo, he gives a refined, somewhat melancholy interpretation of that master's style. He supplied the figures for some of Battaglioli's view paintings.

K1820: Figure 293

THE FLUTE PLAYER. Hartford, Conn., Trinity College, Study Collection, since 1961.¹ Canvas. 15½ × 12 in. (38.7 × 30.5 cm.). Good condition.

With its lively brushwork, K1820 would seem to be a technically brilliant expression of Zugno's homage to Tiepolo, while it at the same time emphasizes some of Zugno's individual peculiarities.² Characteristic of his style are the calligraphic treatment of drapery folds, the arbitrary shape of the hand, and the protruding eyelids.

Compare in these respects the *Holy Family with St. Anthony*, in the Civico Museo Sartorio, Trieste,³ and *St. Gregory Baptizing*, in San Lazzaro degli Armeni, Venice,⁴ an altarpiece documented as finished by Zugno in 1740. The date of K1820 is probably fairly early in Zugno's career, perhaps in the 1740's, while the influence of Tiepolo was especially strong in his work. Another painting of a *Boy with a Flute* attributed to Zugno is in the Sartorio Collection at the Civico Museo Sartorio, Trieste.⁵

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) J. C. E. Taylor, in *Cesare Barbieri Courier*, vol. iv, 1961, p. 19, as Zugno. (2) K1820 has been attributed to Zugno by R. Longhi (in ms. opinion, 1950). (3) The Trieste *Holy Family* is attributed to Zugno by N. Ivanoff, in *Emporium*, vol. cxx, 1954, p. 67, and reproduced by G. M. Pilo, in *Saggi e Memorie . . .*, vol. II, 1959, p. 330 (see also p. 366), and Alinari 40102. (4) Reproduced by Pilo, p. 326 of *op. cit.* in note 3, above; also negative no. 2244 at the Fondazione Giorgio Cini, Venice. (5) This has been attributed by Ivanoff (verbally) to Zugno (see Pilo, p. 366 of *op. cit.* in note 3, above, and Alinari 40177); it shows little resemblance to K1820.

PIETRO ROTARI

Veronese-Venetian School. Born 1707; died 1762. He studied first under Balestra, in whose footsteps he followed to Venice, Rome, and Naples, learning from Piazzetta, Trevisani, and Solimena. Dependence upon these last two masters is shown in his altarpieces. It was in painting heads of young girls that he developed a more original style. Primarily for this genre and for his excellent work in portraiture he was called to the court of Vienna in 1750; then to the court of Dresden; and finally, in 1756, to the court of St. Petersburg, where he remained until his death, painting an amazing number of fanciful heads on imperial commission, aside from many portraits. He exerted a marked influence on Russian painting of the time, intensifying its pale colors and introducing a preference for healthy, robust figure types.

K228A : Figure 298

A SLEEPING GIRL

K228B : Figure 299

A GIRL WITH A FLOWER IN HER HAIR

Washington, D.C., National Gallery of Art (218 and 219, respectively), since 1941.¹ Canvas. Each, $17\frac{1}{2} \times 13\frac{1}{2}$ in. (44.5×34.3 cm.). Both in good condition.

These two paintings are characteristic of the numerous fanciful heads of young women painted by Rotari during

his sojourn (1756-62) at the court of St. Petersburg.² They may be thought of as a pair or as forming with K391 and K392 (Figs. 300-301) a series of four. They may even have been originally members of a much more numerous series; for the sizes, the fresh colors, the smooth, feathery technique, and the coquettish mood of the paintings are common to many others by Rotari. X-ray reveals the same technique in K228A and K228B - a thin, smooth layer of pigment on closely-woven canvas - as in K391, K392, and in K1590 (Fig. 302), for example; and the chair back visible in K228A is an eighteenth-century type closely similar to that in K1590.

Provenance: Said to have been presented by Catherine II of Russia to Prince Besborodko, Chancellor of State, and to have passed from him to Prince Kociubey, Hetman of the Ukraine. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) *Preliminary Catalogue*, 1941, p. 176, as Rotari. (2) K228A and K228B have been attributed to Rotari by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and L. Nikolenko (in *Connoisseur*, vol. CLXXI, 1969, p. 195).

PIETRO ROTARI

K391 : Figure 300

A GIRL IN A RED DRESS

K392 : Figure 301

A GIRL IN A BLUE DRESS

El Paso, Tex., El Paso Museum of Art (1961-6/39a and 1961-6/39b), since 1961.¹ Canvas. Each, $17\frac{1}{4} \times 13\frac{1}{4}$ in. (43.8×33.6 cm.). Both in good condition.

For the commentary see K228A and K228B, above.

Provenance: Contini Bonacossi, Florence.² Kress acquisition, 1935.

References: (1) Catalogue by F. R. Shapley, 1961, no. 39, as Rotari. K391 and K392 have been attributed to Rotari by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (2) No earlier provenance data is available, but it is possible that K391, K392, K228A, and K228B were all painted for a single series, wherever that may have been located originally - probably in St. Petersburg.

PIETRO ROTARI

K1590 : Figure 302

PORTRAIT OF A YOUNG WOMAN. Columbia, Mo., University of Missouri, Study Collection (61.82), since 1961.¹ Canvas. $18\frac{1}{8} \times 15\frac{1}{4}$ in. (46.4×38.8 cm.). Good condition.

The stylistic conformity of K1590 to Rotari's many paintings of similar subjects dating from his years at the court of St. Petersburg (1756-62) leaves no doubt about the attribution and approximate date of K1590.² It may be noted also that X-ray of K1590 shows the same thin application of paint to a closely woven canvas that X-rays of other Rotari paintings show. K1590 may well be the most popular of the hundreds of heads painted by Rotari. It is known in many versions, some painted by Rotari himself or by close Italian followers and some by French artists of the period, sometimes identified as Boucher.³ Heads similar to Rotari's were indeed a favorite subject of Boucher's during the 1750's and 1760's. They are most frequent among his drawings and pastels.⁴ But the two artists were very different in their approach to the subject. An intimate coquetry is suggested in Rotari's portrayal; he likes to show his model looking coyly at the spectator, establishing an immediate contact. In contrast, Boucher's heads look in another direction; theirs is an objective charm. The invention of the composition of K1590 would seem to be more likely Rotari's than Boucher's. K1590 and some of its other versions are sometimes entitled *Portrait of the Artist's Wife*, but I find no evidence for the identification. K1590 is the only version I know which shows the young woman leaning against the back of a chair (an eighteenth-century type, with carved, round-arched frame) instead of a pillow. It may be noted that the sprig of jasmine tucked casually into her bodice becomes a conspicuous full-blown rose in the French versions.

Provenance: Catherine II, Empress of Russia, St. Petersburg (presumably painted for the Gallery of Graces, Peterhof Palace, near Leningrad). Paul Drey's, New York - exhibited: 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, Mar. 1940, no. 43 of catalogue by H. Tietze, as Rotari; 'Italian Baroque Painting,' California Palace of the Legion of Honor, San Francisco, May 16-June 15, 1941, no. 100 of catalogue by T. C. Howe, Jr., as Rotari. Kress acquisition, 1948.

References: (1) *Missouri Alumnus*, May 1961, p. 4, as Rotari. (2) K1590 has been attributed to Rotari by G. Fiocco, A. Venturi (in ms. opinions), and H. Tietze (*loc. cit.* in *Provenance*). (3) Because of the little-understood relationship between the style of heads painted by Rotari and his followers and the style of those painted by Boucher and his followers, it seems worth while to cite the considerable number of known versions of K1590. Whether Boucher or Rotari set the fashion for painting these fanciful heads it may be impossible to decide. Certainly Rotari painted a far greater number of them than did Boucher, and Rotari's must have been well known in France. The version which should be mentioned first, perhaps, because it also is in the Kress Collection, is the French pastel on the central door of an eighteenth-century secretary now at the Metropolitan

Museum, New York (cat. no. 58.75.120). This pastel is discussed and reproduced by J. Parker, in *Decorative Art from the Samuel H. Kress Collection*, 1964, pp. 96 f., figs. 82, 85, where the following versions of Rotari's painting are cited: (a) a pastel now in the Pushkin Art Museum, Moscow, attributed by A. Benois (in *Art Treasures in Russia*, vol. v, 1905, fig. 64) to Boucher; (b) a pastel attributed to a French artist in the Art Gallery of Western Australia, Perth; (c) an oil attributed to Rotari, from a series painted for Schloss Pillnitz on the Elbe, sold from the H. M. Gutmann Collection, at Paul Graupe's, Berlin, Apr. 12-14, 1934, no. 31; (d) an oil at Archangelskoye, former Yussupov estate near Moscow; (e) a painting attributed to Rotari in the A. Seligmann Collection, New York (G. Fiocco, in *Emporium*, vol. xcvi, no. 571, 1942, p. 278); (f) an oil attributed to Rotari in the Cummer Gallery of Art, Jacksonville, Fla. (reproduced, p. 58 of 1961 catalogue of the gallery); (g) a version shown hanging on the wall of a room in an etching by Daniel Chodowiecki (1726-1801), entitled 'Cabinet d'un Peintre' (portfolio of Chodowiecki's etchings, Metropolitan Museum, no. 23.74; reproduced by G. Calov, in *Museums Kunde*, vol. xxxviii, 1969, p. 47, fig. 11). To the above list of versions may be added an enamel miniature 'of the artist's mother, by Joseph Lee,' on a tortoise-shell-and-gold snuffbox, sold at Sotheby's, London, Dec. 15, 1969, no. 41 of catalogue, reproduced; an oil from a set of four attributed to Rotari, sold at Sotheby's, London, July 10, 1968, no. 77 of catalogue, reproduced; an oil attributed to Rotari in the Walters Art Gallery, Baltimore, Md.; a pastel which looks very similar to the one at the Metropolitan, and is attributed to Boucher, no. 359 in a sale at R. Lepke's Auction House, Berlin, Nov. 6-7, 1928, with a pendant *Girl Asleep*; and, finally, another pastel attributed to Boucher, sold in Paris, June 2, 1913, as no. 112 from the collection of Eugène Kraemer, this also with a pendant *Girl Asleep*. Significantly, this last pastel version of K1590 is reproduced by G. Wildenstein (in *Gazette des Beaux-Arts*, vol. LVIII, 1961, p. 67, fig. 25) as a copy of a pastel by Boucher in the collection of Jacques Onésyme (Vente Bergeret 137). Bergeret should be trusted to know his Bouchers; but is the Kraemer pastel *certainly* after Bergeret's Boucher? (4) Cf. A. Ananoff, *L'Oeuvre dessiné de François Boucher*, 1966, figs. 61 ff.

GIUSEPPE ZAIS

Venetian School. Born 1709; died 1781. While superficially very like Zuccarelli, to whom paintings by Zais have often been attributed, Zais was more imaginative and more vigorous and profited more from the painterly example of Marco Ricci than did Zuccarelli. In his spirited figure groups Zais sometimes shows the unmistakable influence of French Rococo art.¹

K1816A: Figure 303

LANDSCAPE WITH BRIDGE. Tempe, Ariz., Arizona State University, Study Collection (104), since 1962. Canvas. 21 × 28½ in. (53.3 × 72.7 cm.).

For the commentary, etc., see K1816B, below.

K1816B: Figure 304

LANDSCAPE WITH WATERFALL. Hartford, Conn., Trinity College, Study Collection, since 1961.² Canvas. 21 × 28½ in. (53.3 × 72.7 cm.). Both in very good condition.

Somewhat more sketchy and less tight in composition, this pair of paintings would seem to be a little earlier than Zais' *Landscape with Classical Fountain*, in the Accademia, Venice, which he painted on the occasion of his admission to the Venice Academy, in 1765. All three pictures include the complex of round and gabled buildings, with little variation one group from another.³

Provenance: Palazzo Giustiniana, near Padua. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Notable examples of this influence may be seen in a series of decorations, with flat-arch tops, from the Palazzo Reale, Venice, and in two views in the National Gallery, London. Possibly Zais had occasion to see French Rococo paintings while he was executing decorations, probably around 1760, in the Pisani Palace at Stra: Alvise Pisani, head of the family, had been ambassador to France; his close attachment to Louis XIV is honored in the name of Alvise Pisani's son Luigi, the son whom Zais served as preceptor in art (see M. Muraro, in *Emporium*, vol. CXXXII, 1960, pp. 195 ff.). (2) J. C. E. Taylor, in *Cesare Barbieri Courier*, vol. IV, 1961, p. 21, as Zais. (3) K1816A and K1816B have been attributed to Zais by R. Longhi, in ms. opinion, 1950.

VENETIAN SCHOOL, c. 1750

K1951: Figure 307

LANDSCAPE WITH REST ON THE FLIGHT INTO EGYPT. Houston, Tex., Museum of Fine Arts (61-74), since 1961. Canvas. 23½ × 37¾ in. (60 × 95.9 cm.). Very good condition.

Attributions to Pier Francesco Mola and to Gabriel Allegrain have been suggested for K1951, while a general description of the style as Italian, first half of the eighteenth century, has been accepted.¹ It would seem possible to narrow the classification further, to Venetian about 1750, since reasonably close parallels may be found among the paintings of Zais, for example: compare Zais' two

landscapes with religious scenes (*Tobias and the Angel*, *Hagar and the Angel*) in the Accademia, Venice.

Provenance: English private collection. David M. Koetser's, New York. Kress acquisition, 1953 – exhibited: Museum of Fine Arts, Houston, Tex., 1953-58.²

References: (1) K1951 was acquired by the Kress Foundation with an attribution to Mola; C. Sterling (in ms. opinion, 1953) suggested Gabriel Allegrain, but concluded by calling it Italian, first half of eighteenth century. (2) Catalogue by W. E. Suida, 1953, no. 25, as Italian, first half of eighteenth century.

FRANCESCO ZUCCARELLI

Venetian School. Born 1702; died 1788. Long sojourns in Florence, Rome, Venice, and England subjected him to a variety of influences, yet his style changed so little during his long career that it is difficult to chart the sequence of his oeuvre. His early activity as portraitist and figure painter assured him facility in peopling his view paintings, with which he was chiefly occupied after he first went to Venice, about 1730; as painter of small figures he collaborated with Antonio Visentini and Bellotto and perhaps with other view painters also.¹ In their idealization of the simple life Zuccarelli's paintings are a suitable contribution to the period of Jean-Jacques Rousseau, of whom he was an almost exact contemporary. The scenery in his paintings is, however finished technically, repetitious and unimaginative.

K1817: Figure 305

LANDSCAPE WITH BRIDGE. Waco, Tex., Baylor University, Study Collection (554A), since 1961.² Canvas. 37¼ × 50¾ in. (94.6 × 128.9 cm.). Very good condition.

The execution of the figures with small touches of pigment may indicate an early date, in the 1720's, for K1817: Zuccarelli is thought to have been early influenced in this manner by Andrea Locatelli.³

Provenance: Lady McEuan, Perthshire, Scotland. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) See R. Pallucchini, *La Pittura veneziana del settecento*, 1960, pp. 196 ff. (2) *Some Recent Additions to the Art Collection*, Baylor University, 1961, unnumbered p., as Zuccarelli; *Baylor Line*, vol. XXIV, no. 1, p. 3, as Zuccarelli. (3) See M. M. Mosco, in *Revue de l'Art*, no. 7, 1970, p. 36 n. 71; also A. Morassi, in *Emporium*, vol. CXXXI, 1960, pp. 13 f. K1817 has been attributed by R. Longhi (in ms. opinion, 1950) to Zuccarelli.

FRANCESCO ZUCCARELLI

K1819: Figure 306

LANDSCAPE WITH A WOMAN CARRYING WATER. Birmingham, Ala., Birmingham Museum of Art (61.122), since 1959.¹ Canvas. $27\frac{3}{4} \times 35\frac{5}{8}$ in. (70.5 × 90.5 cm.). Signed on vase in right foreground: F. Z. Good condition except for slight restoration; cleaned 1958/59.

The decidedly smoother technique of K1819 as compared with K1817 (Fig. 305) would indicate a later date, probably after Zuccarelli's return to Venice from London, in 1762.²

Provenance: Ricci-Rambaldi, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue by W. E. Suida, 1959, p. 97, as Zuccarelli. (2) K1819 has been attributed by R. Longhi (in ms. opinion, 1950) to Zuccarelli and dated after his return from London.

BASILIO LASINIO

Veneto-Tuscan School. Born 1766; died 1839. He was trained by his brother Carlo and apparently was a follower of Zuccarelli. Too little of his work is recognized today to permit tracing even a tentative oeuvre for him.

K1818: Figure 308

LANDSCAPE WITH FIGURES. Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962. Canvas. $15 \times 22\frac{7}{8}$ in. (38.1 × 58.1 cm.). Fair condition; slightly abraded throughout; cleaned 1959. An inscription visible on the back of the canvas before relining is said to have read:

*Franco Zuccarelli inventò
Basilio Lasinio pinx 1783.*

The composition is somewhat suggestive of Salvator Rosa and of Zuccarelli. Indeed K1818 was attributed to Zuccarelli¹ until, during a recent cleaning and relining, an inscription was found which was read as above. According to this inscription the composition was designed – and possibly even laid out on the canvas – by Zuccarelli and the painting was executed by Lasinio five years before Zuccarelli's death.

Provenance: The Hon. Mary Chose, England. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Tulsa Traveling Study Collection, Apr.–Sept. 1960, as Lasinio.

Reference: (1) K1818 was attributed by R. Longhi (in ms. opinion, 1950) to Zuccarelli.

CANALETTO

Giovanni Antonio Canal, called Canaletto. Venetian School. Born 1697; died 1768. Canaletto's involvement with view painting, which followed his apprenticeship in theatrical decoration, seems to date from as early as 1720, when he must have seen Vanvitelli's paintings in Rome. It was probably Marco Ricci who introduced Romantic landscape painting to Venice during Canaletto's youth; but Carlevaris' topographical Venetian views made, perhaps, the most decisive impression on the young Canaletto. By the mid-1720's British patrons were competing for his view paintings and in 1746, about four years after a probable second trip to Rome, Canaletto went to England, where he was still working in 1755. He returned to Italy no later than 1760. Very few of Canaletto's paintings are signed or dated, and the chronological classification of his work must be based largely on style, with some help from known publication dates of certain of his etchings, some records of commissions, and some knowledge of dates of the earliest purchases of paintings.

K1806: Figure 309

VIEW OF THE GRAND CANAL. Birmingham, Ala., Birmingham Museum of Art (61.121), since 1952.¹ Canvas. $24\frac{3}{8} \times 39\frac{5}{8}$ in. (62 × 100.7 cm.). Good condition, except for a few restorations, chiefly in the sky.

Of the several versions of this scene, the one most similar to K1806 is in the collection of Senatore Borletti, Milan,² a picture of approximately the same measurements as K1806, but differing slightly in viewpoint and in the boats and figures in the scene. The attribution of K1806 to Canaletto seems to be fully accepted; its date is probably in the late 1720's.³

The view is along the Grand Canal toward the southeast, with the Palazzo Loredan-Vendramin-Calergi in the left foreground and the Deposito del Megio at the right. A drawing by Canaletto now in the Courtauld Institute, London, which has been mentioned in connection with the right half of this scene, proves to represent entirely different buildings.⁴

Provenance: Julius Böhler's, Munich⁵ – exhibited: 'Venetian Painting,' Böhler and Steinmeyer's, Lucerne, 1931, no. 12. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited, always as Canaletto: 'Opening Exhibition,' Birmingham Museum of Art, Birmingham, Ala., 1951; after entering the Birmingham Museum of Art: 'Canaletto and Bellotto,' Berkshire Museum, Pittsfield, Mass., Aug. 2–31, 1960, no. 17 of catalogue; 'Canaletto,' Art Gallery of Toronto, Toronto, Oct. 17–Nov. 15, 1964, National Gallery of Canada, Ottawa, Dec. 4, 1964–Jan. 10, 1965, Museum of Fine Arts, Montreal, Jan. 29–Feb. 28, 1965, p. 45 of catalogue.

References: (1) Catalogue by W. E. Suida, 1952, p. 65, as Canaletto. (2) Reproduced in color by V. Moschini, *Canaletto*, 1954, pl. 11, as Canaletto. (3) K1806 has been attributed to Canaletto by R. Longhi (in ms. opinion, with a date toward 1740), Moschini (*loc. cit.* in note 2, above), and W. G. Constable (*Canaletto*, vol. II, 1962, no. 249, dating it more convincingly in the late 1720's). L. Puppi (*The Complete Paintings of Canaletto*, 1970, no. 46A) also dates K1806 early. See also note 1, above, and p. 45 of catalogue of 1964-65 exhibition cited under *Provenance*. (4) See Constable, *loc. cit.* in note 3, above, and his no. 589, pl. 107. (5) Said to have come from an English collection.

CANALETTO

K2173 : Figure 311

THE GRAND CANAL FROM THE CAMPO SAN VIO. Memphis, Tenn., Brooks Memorial Art Gallery (61.216), since 1958.¹ Canvas. $44\frac{3}{8} \times 63\frac{3}{8}$ in. (112.7 × 161 cm.). Very good condition; cleaned slightly 1958.

For part of the commentary, etc., see K2174, below.

K2173, pendant to K2174 (Fig. 312), is one of several versions of this subject by Canaletto as seen from slightly different angles. It should be compared especially with the version at Windsor Castle.² In the right foreground is the Palazzo Barbarigo, with a woman on the upper balcony. Beyond is Santa Maria della Salute and, farther away, the Dogana. Near the left foreground is the Palazzo Corner della Ca' Grande (now the Prefecture), with other palaces beyond, and in the distance is the Riva degli Schiavoni.

*Provenance:*³ Sir Reginald Proctor-Beauchamp, Langley Park, Norfolk (sold, Sotheby's, London, June 11, 1947, no. 26, as Canaletto; bought by the following). R. F. Watson (sold Sotheby's, London, Mar. 23, 1955, no. 20, as Canaletto; bought by Betts). David Koetser's, New York. Kress acquisition, 1957 - exhibited, after entering the Brooks Memorial Art Gallery: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 12, as Canaletto.

References: (1) Catalogue by W. E. Suida, 1958, p. 48, and by M. Milkovich, 1966, p. 56, as Canaletto. L. Puppi (*The Complete Paintings of Canaletto*, 1970, nos. 72D and 82B) accepts K2173 and its pendant as by Canaletto. (2) The Windsor version is reproduced by Constable (*Canaletto*, vol. I, 1962, no. 184, pl. 39), who catalogues K2173 as no. 187 of his vol. II and describes other significant versions. For a pair of versions in a private collection in Paris corresponding to K2173 and K2174 see the catalogue of the exhibition 'Venise au Dix-huitième Siècle,' L'Orangerie, Paris, Sept.-Nov. 1971, nos. 6 and 7. (3) For probable early provenance see K2174, below.

CANALETTO

K2174 : Figure 312

VIEW OF THE MOLO. El Paso, Tex., El Paso Museum of Art (1961-6/41), since 1961.¹ Canvas. $44\frac{1}{2} \times 63\frac{1}{4}$ in. (113 × 160.6 cm.). Very good condition; cleaned 1960/61.

Together with its pendant, K2173 (Fig. 311), K2174 ranks as a typical example of Canaletto's style of the early 1730's.² Among Canaletto's several versions of the view the one most similar to K2174 is in the Gemäldegalerie, Berlin,³ a painting for which a date of about 1730 has been suggested.⁴ The more finished effect of K2174 would seem to indicate a slightly later date; yet the movement of people on the walks and the arrangement of the boats nearby are remarkably similar. The large, masted barge with striped cover, which looks the same in both paintings, is repeated quite regularly in pictures of this view since the barge was used here for the detention of prisoners before they were transferred into the nearby prisons.⁵ K2174 differs from the Berlin example chiefly in including a little more of the façade of the Ducal Palace at the right and in having a lower horizon and therefore a larger proportion of sky in the composition. This results, as has been noted,⁶ in giving a more panoramic effect to this picture. Beyond the Ducal Palace, on the right, is the Piazzetta, with its columns of St. Mark and St. Theodore; then the Libreria di San Marco, the Zecca, the Public Granaries, the Fonteghetto della Farina, and, to the left of the entrance to the Grand Canal, the Dogana and Santa Maria della Salute, and, finally, the Redentore on the Island of the Giudecca in the distance.

Provenance: Probably George Proctor, Langley Park, Norfolk.⁷ Probably William Beauchamp, Langley Park, Norfolk, grandnephew of the preceding.⁸ Sir Reginald Proctor-Beauchamp, Langley Park, Norfolk (sold, Sotheby's, London, June 11, 1947, no. 25, as Canaletto; bought by Major Abbey). David M. Koetser's, New York. Kress acquisition, 1957 - exhibited, after acquisition by El Paso Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 13, as Canaletto.

References: (1) Catalogue by F. R. Shapley, 1961, p. 41, as Canaletto. (2) This opinion has been expressed by V. Moschini (in ms. opinion, suggesting a date some years before 1740), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 104, placing the date before 1735), and W. G. Constable (*Canaletto*, vol. II, 1962, no. 88). (3) Reproduced by Moschini, *Canaletto*, 1954, pl. 28. (4) By Constable, no. 87 of *loc. cit.* in note 2, above. (5) For this information I am indebted to R. Pallucchini. (6) By Pallucchini, *loc. cit.* in note 2, above. (7) The 1947 sale catalogue cited under *Provenance* states that an 1815 manuscript, *Descriptive Catalogue of the Pictures . . . at Langley*

Hall, Norfolk, cites K2174 and K2173 as having been painted for G. Proctor, Esq., when resident in Venice. Constable (*loc. cit.* in note 2, above) comments: 'This descriptive catalogue has disappeared; but in one of 1840 based upon it, the statement applies not to these pictures but to two smaller ones, formerly in the collection of Jocelyn Beauchamp (see nos. 106 and 190). It is a family tradition, however, that Proctor bought all four. The date of Proctor's visit to Venice is unknown. He bought Langley Park in 1742; the estate passed to his grandnephew, William Beauchamp, 1744, and descended to Sir Reginald Proctor-Beauchamp.' (8) See note 7, above.

CANALETTO

K2175: Figures 313, 314

THE PORTELLO AND THE BRENTA CANAL AT PADUA. Washington, D.C., National Gallery of Art (1605), since 1961.¹ Canvas. 24½ × 43 in. (62.5 × 109 cm.). Very good condition.

The Brenta River and the Brenta Canal, the latter extending most of the distance between Padua and Venice, were featured in some of Canaletto's and Guardi's most successful paintings. In the change these scenes offered from city views they seem to have inspired, even in the relatively objective, literal Canaletto, a more poetic mood than usual: a soft, luminous atmosphere, a new intimacy, and a serenity that anticipates Corot have been noted in K2175 and in a stylistically similar view along the Brenta River of about the same date, probably the early 1740's.² A drawing by Canaletto in the Albertina, Vienna,³ presents almost exactly the same view of the canal as does K2175 but with different figures, while a drawing at Windsor⁴ is made from a viewpoint further to the right and so shows the bridge's third pier, which in both K2175 and the Albertina drawing is concealed from our view by the left bank of the canal. Another drawing is mentioned as formerly in the Philip Hofer Collection.⁵ A recent photograph of the canal,⁶ believed to represent the view from approximately the same point as K2175 (but probably a little further to the right), shows the Porta Portello (now Porta Venezia), or customhouse, still standing. The arcaded building, of unknown use, across the canal from the Portello has disappeared, and other details of the scene have completely changed. The dome and bell towers clearly visible in the middle distance of K2175 belong to the church Santa Maria del Carmine in Padua. A painted version of K2175, probably also by Canaletto, was sold recently from the collection of Mrs. Vera Dunkels, Sussex.⁷ It is the same size as K2175 and probably of approximately the same date, in the early 1740's. The Dunkels version differs from K2175 chiefly in including fewer figures and in varying slightly the placing of the boats. Although once attributed to Bellotto, probably

because of a drawing of the same scene by Bellotto at Darmstadt,⁸ K2175 is now accepted without reserve as by Canaletto.⁹

Provenance: Private Collection, Suffolk. Colnaghi's, London. Francis F. Madan, London – exhibited: 'European Masters of the Eighteenth Century,' Royal Academy, London, 1954–55, no. 4, as Canaletto, 1735/40. Sold by Madan, Christie's, London, July 15, 1955, no. 88, as Canaletto, to H. Cevat. David M. Koetser's, New York. Kress acquisition, 1957.

References: (1) C. Scymour, Jr., *Art Treasures for America*, 1961, pp. 165, 172, 208. (2) Noted by R. Pallucchini (*La Pittura veneziana del settecento*, 1960, p. 107), who reproduces, as his fig. 279, the view along the river which is in the collection of Mark Oliver, London, and for which there is a panorama drawing by Canaletto divided between the Morgan Library, New York, and the Fogg Museum, Cambridge, Mass., the Fogg section being dated 1742; see W. G. Constable, *Canaletto*, vol. I, 1962, p. 135; in the catalogue of the exhibition 'Canaletto,' Toronto, Oct. 17–Nov. 15, 1964, Constable reproduced, on p. 111, both sections of the panorama drawing. (3) Albertina no. 1856; for an excellent, large reproduction see T. Pignatti, *Canaletto, disegni*, 1969, pl. xxiv. (4) Windsor no. 7504; reproduced by Constable, *Canaletto*, vol. I, 1962, no. 675, pl. 124; and by K. T. Parker, *Drawings of Canaletto at Windsor Castle*, 1948, pl. 56. (5) Cited by Constable, vol. I, p. 500 of *op. cit.* in note 4, above, as possibly a copy by Bellotto. (6) The photograph is reproduced by G. Emerson, in *National Geographic*, Dec. 1961, p. 824. (7) Sold, Sotheby's, London, July 6, 1966, no. 16, reproduced, as Canaletto; cited by Constable, vol. II, p. 357, of *op. cit.* in note 4, above. (8) For the Darmstadt drawing see H. A. Fritzsch, *Bernardo Bellotto genannt Canaletto*, 1936, vz 55. (9) K2175 was attributed to Bellotto by Parker, p. 46, no. 82 of *op. cit.* in note 4, above. For full acceptance as Canaletto, see Pallucchini, *loc. cit.* in note 2, above; Constable, vol. II, no. 375, pp. 356 f. of *op. cit.* in note 4, above; and L. Puppi, *The Complete Paintings of Canaletto*, 1970, no. 209A. It should be noted that there is now a tendency to consider Bellotto's Darmstadt drawings as originals which may have been used freely by Canaletto and other members of the studio (see S. Kozakiewicz, in *Arte Veneta*, vol. XVIII, 1964, p. 241; but also T. Pignatti, *Disegni veneziani del settecento*, 1965, pp. 202 f.).

CANALETTO

K433: Figure 310

ASCENSION DAY FESTIVAL AT VENICE. Washington, D.C., National Gallery of Art (B-22,371), since 1963. Pen and brown ink, with gray wash, on ribbed paper. 15½ × 21½ in. (38.4 × 55.6 cm.).

This is one of ten known drawings from an original series of twelve celebrating the installation of the doge, presumably Doge Alvise Mocenigo IV, who was elected in May 1763. All twelve of the compositions were recorded in engravings by Brustoloni, and all are known in paintings by Guardi. Study of the slight variations in composition between drawings, engravings, and paintings has resulted in the generally accepted conclusion that the series of drawings was made first by Canaletto, that Brustoloni's engravings were made from the drawings, and that Guardi's paintings were made from the engravings.¹ Since each engraving bears a Latin inscription including, besides a description of the subject of the composition, the credit line *Antonius Canal pinxit - Jo. Bap. Brustolon inc.*, allowance must be made for the loose usage of the word *pinxit*: no paintings by Canaletto of the series are known.² Further, the technique of the drawings and the ruled line enclosing each are indications that engravings from them were planned.³ Since the probable date of the engravings is 1763-66, the drawings were likely made about the same time or only a little earlier, a dating which is judged to agree with their style.

K433 represents the sixth in the series of events. After the Marriage of the Sea ceremony and the mass at San Nicolò on the Lido, the doge, in the Bucintoro (the state barge), is leaving the quay to return to the city. Guardi's painting, from Brustoloni's engraving after K433, is in the Louvre.⁴ In the Fogg Museum, Cambridge, Mass., are two outline drawings, sections from a Lido waterfront panorama which are thought to have been used for the buildings in K433.⁵

Provenance: Bookseller, Venice (sold 1787 to the following).⁶ Sir Richard Colt Hoare. Hoare descendants, Stourhead, Wiltshire (Stourhead Heirlooms sale, Christie's, London, June 2, 1883, no. 31, as Canaletto; bought by Knowles). Colnaghi's, London. Henry Oppenheimer, London - exhibited: 'Venetian Painting of the Eighteenth Century,' Burlington Fine Arts Club, London, 1911, no. 74, as Canaletto. Oppenheimer sale, Christie's, London, July 10, 1936, no. 44, as Canaletto; bought by Bellesi (shown at R. Owen's, Paris). Kress acquisition, 1936.

References: (1) See G. Fiocco, *Francesco Guardi*, 1923, pp. 38 f.; W. G. Constable, *Canaletto*, vol. II, 1962, pp. 480 f.; and T. Pignatti, *Disegni dei Guardi*, 1967, pp. 10 f. (2) See Constable, *loc. cit.* in note 1, above. (3) *Ibid.*, p. 482. (4) Brustoloni's engraving after K433 and Guardi's painting after the engraving are reproduced by Constable (in *Old Master Drawings*, vol. IV, 1929, pp. 22 and 21). K433 is listed as Canaletto by D. von Hadeln (*The Drawings of . . . Canaletto*, 1929, p. 15). (5) Constable, no. 652, pp. 490 f., of *op. cit.* in note 1, above; reproduced by A. Mongan, in *Old Master Drawings*, vol. XIII, 1938, pls. 36, 37, p. 35. (6) Sir Richard Colt Hoare (*History of Modern Wiltshire*, 1822, pp. 75 f.), describing the works of art in the Mansion House at Stourhead, lists the series of

ten drawings, including K433, as hanging over the chimney of the library. He tells us they were purchased by Sir Richard Colt Hoare (i.e. by the author of the book) in 1787. He gives their subjects and says they are by Canaletto and had been engraved and the engravings had been published by Furlanetto. He adds that the drawings 'consisted of twelve in number, but of which I only possess ten, and were purchased by mere accident, having found them carelessly dispersed in the portfolio of a bookseller at Venice.'

Attributed to CANALETTO

K252 : Figure 315

VIEW OF THE MOLO. Columbia, S.C., Columbia Museum of Art (54-402/25), since 1954.¹ Canvas. 26½ × 32¾ in. (67.3 × 83.2 cm.). Fair condition except for abrasion in sky; cleaned 1953.

Among the versions of this scene is one now in the Kress Collection at El Paso (K2174, Fig. 312), which probably dates in the early 1730's, is composed from a viewpoint nearer the Piazzetta, and differs from K252 in types and arrangement of figures and other details. Much closer to K252 in composition is a version in the Pinacoteca, Turin, which is believed to date a little before 1730. There the viewpoint, from the Ponte della Paglia, at the extreme right, is the same as in K252, and figures, boats, and even size of canvas correspond very closely. It would seem that one of the two paintings is a copy of the other, or that both are copies of a third, now lost. The unusual appearance of K252 under X-ray tends to support the opinion that this painting may be by a follower rather than by Canaletto himself.²

Provenance: Private Collection, England (sold anonymously, Christie's, London, June 12, 1931, no. 59, as Canaletto;³ bought by Holland). Contini Bonacossi, Rome. Kress acquisition, 1933 - exhibited: National Gallery of Art, Washington, D.C. (234), 1941-52;⁴ after entering the Columbia Museum of Art: 'Canaletto and Bellotto,' Berkshire Museum, Pittsfield, Mass., Aug. 2-31, 1960, no. 14 of catalogue, as Canaletto.

References: (1) Catalogue by W. E. Suida, 1954, p. 59, and by A. Contini Bonacossi, 1962, pp. 101 f., as Canaletto. (2) The Turin painting has been attributed to Bellotto by G. Ferrari (pl. 43 of the 1924 catalogue of the exhibition 'La Pittura Italiana del Seicento e del Settecento,' Palazzo Pitti, Florence, 1922; the Turin painting was not included in the 1922 edition of the catalogue); W. G. Constable (*Canaletto*, vol. II, 1962, no. 86) attributes it to Canaletto, shortly before 1730, and K252 (Constable's no. 86a) tentatively to an early nineteenth-century imitator. H. Tietze and E. Tietze-Conrat (in ms. opinion) considered K252 superior to the Turin version. K252 has

been attributed to Canaletto (in ms. opinions) by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (see also note 1, above). (3) The measurements and description in the catalogue are appropriate to K252, and Constable (*loc. cit.* in note 2, above), judging from a reproduction of the painting sold as no. 59 in the Christie sale, thought the entry probably referred to K252. (4) *Preliminary Catalogue*, 1941, p. 32, as Canaletto.

Studio of CANALETTO

K1807: Figure 316

BACINO DI SAN MARCO. Seattle, Wash., Seattle Art Museum (It 37/C1603.1), since 1954.¹ Canvas. 49½ × 80½ in. (125 × 203.7 cm.). Good condition.

One of some ten known versions of this composition, K1807 is believed to have been painted in Canaletto's studio, with some participation of the master himself.² One of the versions, which is in Sir John Soane's Museum, London,³ is almost exactly the same in all details of composition and in measurements as K1807, and is unanimously accepted as the work of Canaletto. The Soane painting is tentatively dated about 1730, since a related drawing at Windsor is plausibly assigned to 1729.⁴ K1807 may have been painted at about the same time. Beyond the buildings along the Riva degli Schiavoni, toward the right, are seen the domes of San Marco and the Campanile rising above the roof of the Palazzo Ducale. Further to the left is Santa Maria della Salute, and at the extreme left is San Giorgio Maggiore.

Provenance: Baron von Schacky auf Schönfeld. Eduard Simon, Berlin. Theodor Ernst Simon, Berlin – exhibited: 'Gemälde Alter Meister aus Berliner Besitz,' Kaiser-Friedrich-Museums-Verein, Berlin, July–Aug. 1925, no. 63 of catalogue, as Canaletto (sold Cassirer's, Berlin, Nov. 5, 1929, no. 130 of catalogue). Haberstock's, Berlin. K. W. Bachstitz's, The Hague (as early as 1930;⁵ catalogue, 1935, no. 20). Matthiesen's, Berlin. Private Collection, London. Contini Bonacossi, Florence; Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951.⁶

References: (1) Catalogue by W. E. Suida, 1954, p. 74, as Canaletto. (2) K1807 has been attributed by R. Longhi (in ms. opinion) to Canaletto; but it is more plausibly catalogued by W. G. Constable (*Canaletto*, vol. II, 1962, no. 122a) as a studio production partly painted by Canaletto. Seven of the versions are catalogued by Constable under nos. 122b–h, as school pieces. Yet another version was owned in 1960 by Mr. Somerset de Chair, St. Osyth, Essex, England, with an attribution to William James (according to letter of July 9, 1960, from the owner).

(3) The Soane painting is reproduced by V. Moschini, *Canaletto*, 1954, fig. 70, and by F. J. B. Watson, *Canaletto*, 1949, fig. 15. (4) Windsor drawing no. 7457; see Constable, no. 577 of *op. cit.* in note 2, above. (5) Reproduced in color, as belonging to K. W. Bachstitz, in *International Studio*, vol. XCVII, 1930, opposite p. 21. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 164 (catalogue by W. E. Suida), as Canaletto.

Studio of CANALETTO

K1805: Figure 317

THE PIAZZETTA IN VENICE. Allentown, Pa., Allentown Art Museum (61.44.KG), since 1960.¹ Canvas. 19¾ × 32¾ in. (50.2 × 82.3 cm.). Good condition except for damage in left part of façade and right side of sky; cleaned, 1954/55.

Canaletto himself has been credited with K1805, as a product of his maturity, about 1750.² The rather careless, imprecise manner of its execution, however, has tended to classify it as studio work.³ The unfavorable impression is reinforced by the poor condition of the painting, in which X-ray reveals large areas of the original pigment as missing or badly damaged, especially in many places across the façades of the buildings. K1805 is classified as a variant of Canaletto's *Piazzetta: Looking South* in the John Herron Art Institute, Indianapolis, Indiana.⁴ The John Herron painting includes a slightly less extensive view than K1805. The latter shows a full bay of the façade of San Marco at the left edge of the canvas. Then comes the west façade of the Ducal Palace, with a marionette show set up under the middle arch of the arcade. At the right is the Loggetta and the edge of the Campanile, with cornice and upper balustrade of a corner of Sansovino's Libreria di San Marco showing beyond. In the distance are the campanile and dome of the Church of San Giorgio Maggiore.

Provenance: Robinson, London.⁵ Albert Freiherr von Lanna (sold, Paul Cassirer & Hugo Helbing's, Munich, Nov. 6, 1929, no. 31 of catalogue, as Canaletto). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C. (1136), 1951–60;⁶ Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12–Aug. 3, 1952, unnumbered p. of catalogue, as Canaletto; after entering the Allentown Art Museum: *Masters of Landscape: East and West*, Museum of Art, Munson-Williams-Proctor Institute, Utica, N.Y., Sept. 15–Oct. 13, 1963, and Rochester Memorial Art Gallery, University of Rochester, Rochester, N.Y., Nov. 1–Dec. 1, 1963, no. 37 of catalogue, as Canaletto.

References: (1) Catalogue by F. R. Shapley, 1960, p. 74, as Canaletto. (2) K1805 has been attributed to Canaletto by

R. Longhi (in ms. opinion), dating it c. 1750; B. Berenson (in ms. opinion); Suida (*loc. cit.* in note 6, below), accepting Longhi's date, c. 1750; V. Moschini (*Canaletto*, 1954, pls. 108 f.), grouping it with paintings of c. 1740; and tentatively by L. Puppi (*The Complete Paintings of Canaletto*, 1970, no. 181). W. G. Constable (in ms. opinion, 1954, and *Canaletto*, vol. II, 1962, no. 61) considers it studio work and favors a date in the 1740's. (3) See note 2, above. (4) Reproduced by Constable, vol. I, no. 58, pl. 22 of *op. cit.* in note 2, above. (5) The Robinson ownership, which is cited in the catalogue of the 1929 sale listed under *Provenance*, has not been traced; Constable (*loc. cit.* in note 2, above) asks whether J. C. Robinson is indicated. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 162 (catalogue by W. E. Suida), as Canaletto, c. 1750.

adjacent buildings in this location in Venice; the view in K1919 has not yet been identified.⁴

Provenance: Spink and Son's, London. Paul Drey's, New York, 1952. Kress acquisition, 1952.

References: (1) See T. Pignatti, in *Arte Veneta*, vol. XX, 1966, pp. 218 ff. (2) Catalogue, 1962, unnumbered p., as Bellotto. See in *Art Journal*, vol. XXI, Summer 1962, p. 259 and fig. 15, as Bellotto. (3) The Detroit painting is reproduced in color by R. Pallucchini, *Vedute del Bellotto*, 1961, pl. II. (4) Proof of the inaccuracy of the former title has been kindly conveyed to me by Dr. Pallucchini (letter of Jan. 16, 1971), who has examined the preserved façade of Santa Maria Maggiore and the adjacent buildings and is continuing his search for the actual view represented in K1919.

BERNARDO BELLOTTO

Bernardo Bellotto, sometimes called Canaletto, his uncle's nickname. Venetian School. Born 1720; died 1780. He was a pupil of his uncle Antonio Canal (Canaletto), with whom he seems to have been closely associated in Venice, also probably for a short period in Rome (c. 1742), and then until his (Bellotto's) final departure from Venice, in 1744. After brief periods of work in other Italian cities, he went, in 1747, to Dresden, where he became court painter. For briefer periods of activity he was in Vienna and Munich, and finally he was very active in Warsaw, where he remained from 1767 until his death. From the beginning, the great influence in his development was that of his uncle, from whom he is distinguishable by a more objective, realistic presentation of his subjects. His contrasts of light and shadow are sharper than Canaletto's, his fusion of colors less subtle, and the general effect of his views more panoramic and less atmospheric. Yet the quality of his paintings reaches such a high plane that some of them – especially from his early, Italian period – have until almost the present been catalogued among Canaletto's characteristic oeuvre.¹

K1919: Figure 318

VIEW ON A CANAL. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.16), since 1961.² Canvas. 23½ × 52½ in. (60 × 132.4 cm.). Good condition.

The style of K1919 would seem to permit its tentative classification within the oeuvre of Bellotto, with a date about 1740. Even the peculiar clouds at the right are fairly closely paralleled in the *View of the Tiber and Castel Sant'Angelo*, now in the Detroit Institute of Arts, which is accepted as an excellent example of Bellotto of about this date.³ The title under which K1919 was acquired by the Kress Foundation, *Venice near Santa Maria Maggiore*, is incorrect, as proven by an examination of the church and

BERNARDO BELLOTTO

K1914: Figure 319

MARKET PLACE AT PIRNA. Houston, Tex., Museum of Fine Arts (61-70), since 1953.¹ Canvas. 19 × 31½ in. (48.3 × 79.1 cm.). Good condition; cleaned 1952.

In the 1750's, chiefly between 1752 and 1755, Bellotto painted ten large views of Pirna (a few miles from Dresden), each measuring approximately 135 × 240 cm. and all now in the Dresden Gemäldegalerie. As with other series of views by Bellotto, smaller replicas exist of the more popular of the scenes. Thus, several repetitions of the *Market Place at Pirna* are now known. The extent of Bellotto's part in the execution of the replicas has not been determined, but no doubt seems to have been raised as to his authorship of K1914, which may well date before the end of the 1750's. It follows the Dresden composition remarkably closely, and almost identical with K1914 in both composition and size is a painting which was at Knoedler's in 1953.² Some other Pirna views in the Dresden series are known in replicas of the same size as K1914, notably a view of the Fortress of Sonnenstein, one version at the Wadsworth Atheneum, Hartford, and another in the collection of Frank C. Petschek, New York.³

Provenance: Hugo Moser, New York (sold to the following).⁴ Kress acquisition, 1952 – exhibited: 'Venice 1700-1800,' Detroit Institute of Arts, Detroit, Mich., and John Herron Art Museum, Indianapolis, Ind., 1952, no. 6 of catalogue, as Bellotto; after entering the Museum of Fine Arts, Houston: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 6, as Bellotto.

References: (1) Catalogue by W. E. Suida, 1953, no. 31, as Bellotto. (2) Photograph in National Gallery archives.

The Knoedler version was reproduced in *Pantheon*, vol. VI, 1930, p. 483, when it was shown in an exhibition of Italian paintings at the Caspari Gallery, Munich. It was exhibited anonymously in 'Masterpieces of Art,' New York World's Fair, 1940, no. 36 of catalogue, as Bellotto. (3) Seen here in 1952. (4) In a letter of Feb. 28, 1952, to Dr. Suida, Moser writes of having bought K1914 at the Niederländisches Palais, Berlin; he says that on the back of the painting was the label 'Preussische Koenigskrone' and the number 8350 of the 'General-Katalog,' a catalogue prepared by G. F. Waagen in the middle of the nineteenth century and destroyed by fire during the Second World War. Suida (*op. cit.* in note 1, above) adds that K1914 had been a personal gift of Catherine II of Russia to Frederick II of Prussia and remained in the Prussian royal collection until the revolution, 1919, when it was sold to Moser.

BERNARDO BELLOTTO

K1691: Figures 324-325

ENTRANCE TO A PALACE. El Paso, Tex., El Paso Museum of Art (1961-6/42), since 1961.¹ Canvas. $60\frac{1}{2} \times 44\frac{3}{4}$ in. (153.6 \times 113.6 cm.). Signed at lower right: *Bernard. BELOTTO. DE. CANALETTO*. Very good condition.

Both the signature and composition class K1691 with an architectural caprice now in the Nationalmuseum, Warsaw, in which a splendid figure in the costume of a Venetian nobleman has been identified as a portrait of Bellotto himself.² The Warsaw picture, along with several other fanciful architectural paintings, is believed to date from Bellotto's late Dresden period. K1691 may be later, after the artist's establishment in Warsaw, in 1767. The figures here are in Polish costume, and the large man with arm akimbo has been identified from an engraving as Count Franciscus Salesius Potocki, while the young man in front may be his son, Stanislaus Felix, fifteen years of age in 1767, who was to become more famous than his father, but as traitor to Poland.³ A pertinent stylistic parallel to the portraits in K1691 is offered by those in the *Election of Stanislaus Augustus*, a large canvas in the Nationalmuseum, Warsaw, painted by Bellotto in 1776/78.⁴ Aside from K1691 and the painting with the self-portrait referred to above, Bellotto painted a considerable number of architectural caprices, often with compositions very similar to K1691, views through an archway to a monumental stairway and a columned hemicycle beyond, features that would seem to be based on the artist's memories of architecture by such Roman artists as Bernini.⁵ In K1691 Bellotto has frankly copied his fountain sculpture from Bernini's *Apollo and Daphne*. However fanciful his caprices may be, Bellotto usually studied his architecture so carefully from actual buildings that his paintings were followed in the restoration and rebuilding of Warsaw after the Second World War.⁶

Provenance: Colonel Robert Adeane, Babraham Hall, Cambridge, England (sold, Christie's, London, May 13, 1949, no. 31, as Bellotto; bought by Spiller). David M. Koetser's, New York. Kress acquisition, 1950 - exhibited: National Gallery of Art, Washington, D.C., 1951-56;⁷ Chattanooga Art Association, George Thomas Hunter Gallery of Art, Chattanooga, Tenn., July 12-Aug. 3, 1952, unnumbered p. of catalogue, as Bellotto; after entering the El Paso Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 5, as Bellotto.

References: (1) Catalogue by F. R. Shapley, 1961, no. 42, as Bellotto. (2) The Warsaw painting is reproduced by T. Borenus, in *Dedalo*, vol. III, 1922, p. 103. See the recent discussion by W. Schumann, in the catalogue of the Bellotto exhibition in Vienna, 1965, no. 43. The identification of the portrait is noted by S. Lorentz in a letter of Nov. 16, 1955, to W. E. Suida. (3) These identifications were suggested by Lorentz (in the letter cited in note 2, above), who kindly sent to the Kress Foundation a copy of Cunego's engraving of a portrait of Potocki after a painting by Bacciarelli, an Italian painter in Warsaw who encouraged Bellotto to take up residence there. Dr. Lorentz comments that Potocki could have been easily included in a painting by Bellotto, even before the artist came to Poland, since Potocki, with his immense land holdings, had associations with the minister Brühl and was often in Dresden. Cunego's engraving is dated 1781 (or 1782) but Bacciarelli's portrait, Dr. Lorentz comments, was probably painted more than a decade earlier. (4) Details of some of the portraits in the *Election* . . . are reproduced by Lorentz, in catalogue of the exhibition of Bellotto and Gieryski, Palazzo Grassi, Venice, 1955, figs. 25a, b, c, d. (5) Several of these are reproduced by H. A. Fritzsche, *Bernardo Bellotto*, 1936, figs. 73 ff. (6) See Lorentz, p. 9 of *op. cit.* in note 4, above. (7) *Paintings and Sculpture from the Kress Collection*, 1951, p. 166 (catalogue by Suida), as Bellotto.

BERNARDO BELLOTTO and Assistant

K1882: Figure 322

DRESDEN LOOKING UPSTREAM FROM THE RIGHT BANK OF THE ELBE. Tulsa, Okla., Philbrook Art Center (3376), since 1953.¹ Canvas. $36 \times 48\frac{3}{8}$ in. (91.5 \times 123 cm.). Good condition.

Most popular of Bellotto's views of Dresden, to judge from the number of replicas, were two designed as a pair, both views taken from the right bank of the river Elbe, one looking downstream toward the Augustus Bridge, the other looking upstream toward the same bridge (the view in K1882). Both show a panorama of splendid buildings on the opposite bank of the river: the great complex at the left

erected by the powerful Minister Count Heinrich Brühl – his long art gallery, his library, his garden house and terraces, and his residence – all dominated by the dome and pinnacles of the Frauenkirche; then, conspicuous on the right, the large Hofkirche. The two most important pairs of these views duplicate each other almost precisely in composition and size: each of the four canvases measures some 50 by 90 inches and all are believed to be entirely from the hand of Bellotto himself. The two views looking downstream are signed and dated 1747; those looking upstream are signed and dated 1748. One pair was painted for the Elector of Saxony, King Augustus III of Poland; the other was painted for Count Brühl. The king's pair is now in the Gemäldegalerie, Dresden (no. 602, view looking downstream; no. 606, view looking upstream).² Count Brühl's pair are now divided between the North Carolina Museum of Art, at Raleigh (view looking downstream),³ and the De Delciosa Collection, Madrid (view looking upstream).⁴

Remarkably enough, even when, in smaller replicas of the views, certain architectural features change, in consequence of progress in actual construction of the buildings, the *staffage* (figures, boats, etc.) remains practically unchanged. Thus, in a view looking upstream (some 37 by 65 inches) now in the Dresden Gemäldegalerie (no. 630),⁵ which is shown to date between 1751 and 1753 because of architectural changes (notably the addition of Brühl's Belvedere, at the far left, and of the upper story of his library, neither of which existed in 1748), the *staffage* remains essentially the same as in nearly all the other replicas of this view, those of 1748 included.

The composition of K1882 classifies it as one of the replicas of the king's picture dated 1748, the view looking upstream (no. 606 in the Dresden Gallery).⁶ Neither Brühl's Belvedere nor the upper story of his library are seen here. The tall spire of the Hofkirche was not actually built until 1755, but its presence here cannot be used as evidence for dating K1882 after 1755, since it is known that Bellotto used the architect Chiaveri's plans to show the church completed in more than one of his paintings, even in those dated 1747 and 1748.⁷

Unusual, however, are the liberties taken in K1882 with the composition of subordinate details: arbitrary changes have been made in the tall building on the right bank, for example, and in the fenestration of the Hofkirche; and the figures and boats have been quite completely redesigned. But, more especially, the shadows in K1882 are more blurred than is to be expected in Bellotto, the architectural details less precisely rendered, and the reflections in the water less clearly defined. It seems likely that, while Bellotto's basic design was used for K1882, the execution of the painting was largely due to an assistant.⁸

Provenance: Captain C. D. Leyland, Camp Hill, Bedale, Yorkshire, England. A. & R. Ball's, New York – exhibited, always as Bellotto: 'Masterpieces of Painting,'

Columbus Gallery of Fine Arts, Columbus, Ohio, Oct. 1–Nov. 5, 1950, cat. no. 1; 'Five Centuries of Skylines,' Dayton Art Institute, Dayton, Ohio, Apr. 18–June 3, 1951, cat. no. 24. Kress acquisition, 1951 – exhibited, after entering the Philbrook Art Center: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 7.

References: (1) Catalogue by W. E. Suida, 1953, p. 64, as Bellotto. (2) The king's pair are reproduced by S. Kozakiewicz, in *Pantheon*, vol. xxv, 1967, p. 448, fig. 4, and p. 449, fig. 6. (3) Reproduced *ibid.*, p. 448, fig. 5. (4) Reproduced *ibid.*, p. 449, fig. 7. (5) Reproduced *ibid.*, p. 447, fig. 3. (6) See Kozakiewicz, in catalogue of the Vienna exhibition 'Bernardo Bellotto,' Apr. 29–July 25, 1965, p. 99. (7) See Kozakiewicz, p. 449 of *op. cit.* in note 2, above. (8) Kozakiewicz (*loc. cit.* in note 6, above) cites K1882 as a 'keine voll eigenhändige Replik' of the Dresden original.

BERNARDO BELLOTTO and Assistant K1865: Figure 320

VIEW OF MUNICH. Washington, D.C., National Gallery of Art (I616), since 1956.¹ Canvas. 27¼ × 47⅞ in. (69.3 × 119.9 cm.). Very good condition.

For part of the commentary, etc., see K1864, below.

Bellotto was commissioned in 1761 to paint three large pictures (each 132 × 235 cm.) for the Elector Maximilian III Joseph: a view of Munich and two views (one from the city side, the other from the park) of nearby Nymphenburg, the elector's favorite summer residence. The three large paintings remained in their original setting in the Munich Residenz until World War II. Now they are all in the Residenzmuseum. It was not uncommon for Bellotto to repeat the most popular of his large compositions in smaller versions, often with considerable help from assistants. His view of Munich and view of Nymphenburg from the park proved to be very popular.² K1865 and K1864 (Fig. 321) have been thought to be a pair of replicas, and both have been attributed to Bellotto himself.³ The superior quality of K1865 would seem to have allowed only little studio participation.⁴ Perhaps an assistant entrusted with adding some of the small figures may be blamed for omitting the child fleeing – for protection from a dog – toward the woman in the left foreground, and for omitting several small figures in the right foreground. Indeed, in respect to the omission of figures at the right, as in a few other details, K1865 corresponds to Jungwirth's engraving rather than to the large original painting.⁵ Possibly other replicas will eventually throw light on this problem. It may be that Bellotto painted replicas now unknown to me which served as models for the engraver

and also for other painted replicas, including K1864 and K1865. K1865 was probably painted within a few years after the original large version, commissioned in 1761.

The view of Munich is shown from Haidhausen across the river Isar. In the left foreground is the Brückentor and, left of it, the Zollhaus. On the opposite side of the river is the Rote Turm with the Isartor, and, further to the right, the towers of the Rathaus, Peterskirche, Frauenkirche, Theatinerkirche, and, at the far right, the Residenz.

Provenance: Private Collection in Saxony.⁶ Haberstock's, Berlin, 1929.⁷ Private Collection in Switzerland⁸ (sold to the following). Rosenberg and Stiebel's, New York. Kress acquisition, 1951.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, no. 8, p. 32 (catalogue by W. E. Suida and F. R. Shapley), as Bellotto. (2) The large original versions of these two subjects are reproduced by H. A. Fritzsche, *Bernardo Bellotto*, 1936, pl. 92 (*View of Munich*) and pl. 93 (*Nymphenburg from the Park*). They are catalogued on his p. 116 as VG 115 and VG 119, respectively. They are also catalogued as nos. 61 and 63 and reproduced as pls. 90 and 89 in G. Heinz's 1965 catalogue of the Bellotto exhibition held in Dresden, Warsaw, and Vienna in 1964-65; and as nos. 290 and 294 of the forthcoming monograph on Bellotto by S. Kozakiewicz, who has kindly allowed me to look over his notes for these paintings, bringing me up to date on their present location. (3) Fritzsche (p. 116, VG 116 and VG 120 of *op. cit.* in note 2, above; see also his explanation under VG 118), who had seen only photographs of K1865 and K1864, thought they were probably by Bellotto. Dr. R. Rückert, curator, Bavarisches Nationalmuseum, Munich, expressed the tentative opinion (verbally, 1963, having seen only photographs) that K1865 was by Bellotto and that K1864 was not by Bellotto but was painted after an engraving of the large original. (4) Kozakiewicz (p. 24 of his introduction to the 1965 catalogue of the Bellotto exhibition cited in note 2, above) says that replicas of the pictures painted in Munich are known in which the artist's son Lorenzo may have had a large share; in nos. 291 and 295 of his forthcoming monograph on Bellotto he sees studio collaboration, perhaps by Bernardo's son Lorenzo, in both K1864 and K1865. (5) Reference to the original shows that the child and dog at the left are somewhat different in the engraving, and the small figures at extreme right are omitted. The engraving was executed by Franz Xavier Jungwirth in 1766 (it is reproduced in *Weltkunst*, vol. XXXIV, 1964, p. 760). The fleeing child and pursuing dog included in the large, original painting in Munich are repeated in reverse in Bellotto's view of a palace entrance in the Dresden Staatliche Kunstsammlungen, a painting dating about 1762 (reproduced as pl. 143 of the 1965 catalogue of the Bellotto exhibition cited in note 2, above). (6) This information comes from Fritzsche, p. 116 of *op. cit.* in note 2, above.

(7) *Ibid.* (8) According to Kozakiewicz, no. 291 of forthcoming monograph cited in note 2, above, this was the collection of Dr. Gustav Mez.

BERNARDO BELLOTTO and Assistant

K1864: Figure 321

THE CASTLE OF NYMPHENBURG. Washington, D.C., National Gallery of Art (1615), since 1956.¹ Canvas. 26½ × 47½ in. (68.4 × 119.8 cm.). Very good condition.

For part of the commentary, etc., see K1865, above.

This painting is considerably different in quality from the one which now serves as its pendant, K1865 (Fig. 320). The atmospheric effect and the delicate gradations of color in the latter are not matched in K1864, and, although this too may date from as early as the 1760's, how much Bellotto had to do with its execution remains doubtful. It would seem possible that K1864 was based partly on the engraving made by Jungwirth in 1766: for example, the engraving lacks the same nine or ten figures which, although included in the large original painting, are missing in K1864.²

The castle and park are seen from an ideally high viewpoint that allows a glimpse, beyond the castle, of Munich, with the towers of the Theatinerkirche and the Frauenkirche clearly visible, and, in the farther distance, the snowcapped mountains. The water fête taking place in the foreground, with attendants dressed in the Bavarian national colors, of blue and white, may record the festivities honoring the visit of Elector Karl Theodore of the Palatinate in 1761.³

Provenance: Art Market, 1936.⁴ Private Collection in Switzerland⁵ (sold to the following). Rosenberg and Stiebel's, New York. Kress acquisition, 1951.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, no. 9, p. 34 (catalogue by W. E. Suida and F. R. Shapley), as Bellotto. (2) In 1766 Jungwirth executed excellent, large engravings (each 44 × 64 cm.) after the *View of Nymphenburg from the Park* and *View of Munich* (see H. A. Fritzsche, *Bernardo Bellotto*, 1936, p. 139). For remarks concerning the possible relationship of the large original paintings to replicas and engravings see the preceding catalogue entry (for K1865). For opinions regarding the attribution of K1864 see note 3 in the same entry. (3) See G. Heinz, entry no. 63, p. 70, in the catalogue of the Bellotto exhibition held in Dresden, Warsaw, and Vienna in 1964-65, where K1864 is mentioned as a reduced replica of the large original painting. For a study of the development of Nymphenburg gardens, and especially the garden sculptures, see P. Volk, in *Münchener Jahrbuch der Bildenden Kunst*, vol. XVIII, 1967, pp. 211 ff. (4) This

information comes from Fritzsche, p. 116 of *op. cit.* in note 2, above. (5) See note 8 to preceding catalogue entry.

Attributed to BERNARDO BELLOTTO

K1589: Figure 323

IMAGINARY LANDSCAPE. Columbia, S.C., Columbia Museum of Art (62-931), since 1962.¹ Canvas. 23 × 36 in. (58.4 × 91.4 cm.). Good condition.

The scene, with cypresses and ruins of a Roman arch, is undoubtedly Italian, and if by Bellotto, or even by an associate of his, K1589 probably dates before he left Italy, in 1747. The title sometimes used, *Landscape near Verona*,² finds some support in a comparison of certain aspects of the composition with Bellotto's pair of Verona views in the Gemäldegalerie, Dresden (nos. 604 and 605).³ For example, in the first of the Dresden pictures there are several of the characteristic floating mills like the one near the foreground in K1589, and in the second there is a view of the Ponte delle Navi over the Adige which resembles the bridge in K1589, with its towered structures over the middle pier.

Provenance: English Private Collection. Sold, Caspari's, Munich, 1930, no. 6 of catalogue, reproduced.⁴ J. M. Heimann, New York. Paul Drey's, New York – exhibited: 'Venetian Painting from the Fifteenth Century through the Eighteenth,' California Palace of the Legion of Honor, San Francisco, June 25–July 24, 1938, no. 12 of catalogue, as *Landscape near Verona*, by Bellotto; Vassar College, Poughkeepsie, N.Y., 1940. Kress acquisition, 1948 – exhibited: 'Twenty-five Paintings from the Collection of the Samuel H. Kress Foundation,' University of Arizona, Tucson, 1951–57, no. 23 of catalogue by W. E. Suida, as Bellotto; Museum of Fine Arts, Houston, Tex., 1958–61.

References: (1) Catalogue by A. Contini Bonacossi, 1962, pp. 107 f., as Bellotto. (2) This is the title under which K1589 was acquired for the Kress Collection. Even as a view of Verona it is probably somewhat imaginary. (3) The two large Dresden paintings are reproduced in color by R. Pallucchini, *Vedute del Bellotto*, 1961, pls. ix and x. (4) I have not been able to check the Caspari catalogue.

MICHELE MARIESCHI

Venetian School. Born 1710; died 1743. He was the son of a wood carver and may have studied under Gaspare Diziani, whom he knew from childhood. Canaletto and Marco Ricci are among the artists who must have had considerable influence on Marieschi's development. He was probably first employed as a designer of theatrical

scenery, even during his early sojourn in Germany. By 1735 he had returned to Venice. From the many Venetian views he painted after this date he engraved a selection of twenty-one for publication in 1741. Also, for some of the prints published by Allegrini in 1744 Marieschi engraved the architectural part of the scenes, while Franceschini engraved the figures. The question of whether the figures in some of Marieschi's paintings, as well, were executed by other painters – by Gian Antonio or Francesco Guardi, for example – is still much disputed.¹

K2180: Figure 326

THE GRAND CANAL AT PALAZZO FOSCARI. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.59), since 1960.² Canvas. 24½ × 37½ in. (61.6 × 96.2 cm.). Good condition except for abrasions in sky.

Among the paintings definitely accepted as Marieschi's K2180 is stylistically dated near the end of his brief career, in the early 1740's. By this time the comparatively precise linear technique of his early style had given way to a very sketchy, impressionistic treatment, resulting in remarkably atmospheric effects, a rich play of light and shadow on buildings and water, and animated movement in the figures.³ By comparison with K2180 the view in the Museo Nazionale, Naples, of the same panorama of buildings on the Grand Canal would seem to belong, if it is by Marieschi himself, to an earlier date. The remarkably lively figures in K2180 are very similar to figures sometimes attributed to Gian Antonio Guardi in certain other paintings by Marieschi. But here, at least, the play of light and shade and the sketchy strokes of pigment are closely matched on the nearby buildings, especially in the large blocks in the basement sections and in the fluttering awnings: all parts of the picture would seem to have been painted by Marieschi.

From the left, the first building shown here in the full extent of its façade is the Palazzo Foscari, a splendid ogival structure dating from the first half of the fifteenth century. The next large palace, just beyond the bend of the Grand Canal where the Rio Foscari branches off, is the Balbi, built by Alessandro Vittoria in the late sixteenth century.

Provenance: Sir Edward Cripps, Fountain House, Park Lane, London (sold, Christie's, London, July 15, 1955, no. 71, as Marieschi; bought by Cevat). David M. Koetser's, New York. Kress acquisition, 1957.

References: (1) A. Morassi (introduction to catalogue of the Marieschi exhibition at the Galleria Lorenzelli, Bergamo, 1966) and M. Precerutti-Garberi (in *Pantheon*, vol. xxvi, 1668, pp. 37 ff.) attribute some of the figures to Gian Antonio Guardi, while R. Pallucchini (in *Arte Veneta*, vol. xx, 1966, pp. 314 ff.) finds the execution of the figures

consistent with that of the other details of Marieschi's paintings. The problem is complicated by differences of opinion as to the authorship of paintings which are attributed by some to Marieschi, by others to his workshop. (2) Catalogue by F. R. Shapley, 1960, p. 120, as Marieschi. (3) Pallucchini (pp. 317 f. of *op. cit.* in note 1, above) singles out K2180 as an example of this late, picturesque manner of Marieschi's.

GIAN ANTONIO GUARDI

Venetian School. Born 1699; died 1760. He was trained by his father, Domenico Guardi, and inherited control of the family studio upon the death of his father, in 1716. The problem of distinguishing his share in the studio production from that of other members of the family has been the subject of much recent study and discussion. Accumulating evidence of documents and signed paintings tends to show Gian Antonio as painter of dreamlike, dissolving forms, whether of figures or setting, in contrast to his brother Francesco's more realistic creations. Both worked as copyists, and it was the Guardi studio practice to make use, even in ostensibly original paintings, of compositions by other artists.

K329: Figure 333

THE HOLY FAMILY WITH ST. JOHN AND A FEMALE MARTYR. Seattle, Wash., Seattle Art Museum (It 37/G9317-1), since 1962. Canvas. 23 $\frac{7}{8}$ × 27 in. (60.7 × 68.6 cm.). Good condition.

A reasonably faithful copy of Paolo Veronese's composition of this subject in the Uffizi, K329 nevertheless differs radically from that model in technique. Here are those flashy, scintillating dashes of color so characteristic of Gian Antonio Guardi in such paintings, for example, as the *Temperance* and *Fortitude*, now in a private collection, but documented as copied in 1739 by Gian Antonio for Field Marshal Schulenburg after Tintorettesque paintings.¹ K329 is thought to date somewhat later, about 1750. The female saint in K329 is sometimes called Catherine (presumably because of the ring on her finger), sometimes Barbara (presumably because what looks more like a column behind her has been interpreted as a tower); she carries a martyr's palm, but there is no unmistakable symbol to show which martyr she is.

Provenance: Princess Galitzin, St. Petersburg. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Francesco Guardi,' Springfield Museum of Fine Arts, Springfield, Mass., Feb. 20–Mar. 21, 1937, no. 22 of catalogue, as Francesco Guardi; National Gallery of Art, Washington, D.C. (292), 1941–52;² Seattle Art Museum,

Seattle, Wash., 1952–54;³ 'Francesco Guardi,' Santa Barbara Museum of Art, Santa Barbara, Calif., Mar. 1958, as Francesco; 'The Guardi Family,' Museum of Fine Arts, Houston, Tex., Jan. 13–Feb. 16, 1958, no. 2 of catalogue, as Francesco (remained at Houston until 1961); after acquisition by Seattle Art Museum: 'Mostra dei Guardi,' Palazzo Grassi, Venice, June 5–Oct. 10, 1965, no. 19 of catalogue by P. Zampetti, as Gian Antonio Guardi.

References: (1) K329 has been attributed to Francesco Guardi by B. Berenson, R. Longhi, R. van Marle, A. L. Mayer, W. E. Suida, A. Venturi (in ms. opinions), M. Goering (*Francesco Guardi*, 1944, p. 37), G. Fiocco (in *Arte Veneta*, vol. VI, 1952, p. 118), J. Byam Shaw (in *Art News*, vol. LVI, no. 10, Feb. 1958, p. 35), and to Francesco or the related painter 'Guardi delle Figure' by F. M. Perkins (in ms. opinion). It has been attributed to Gian Antonio Guardi by H. Tietze and E. Tietze-Conrat (in ms. opinion), P. Zampetti (in exhibition catalogue of 1965 cited in *Provenance*), and B. Nicolson (in *Burlington Magazine*, vol. CVII, 1965, p. 472). E. Ruhmer (in *Pantheon*, vol. XXIII, 1965, p. 339) attributes it to Gian Antonio or Francesco, and E. Brunetti (in *Problemi Guardeschi*, 1966, p. 43) seems to suspect in it the hand of Nicolò Guardi. A. Morassi (in *Emporium*, vol. CXXXI, 1960, pp. 147 ff., 199 ff.) gives an account of the work of the Guardi for Field Marshal Schulenburg, including, among other copies, the allegorical figures, now privately owned, of *Temperance* and *Fortitude*, which derive from Tintorettesque models. These 'copies' by Gian Antonio (Morassi's figs. 1, 15–17) serve, along with other paintings signed by him, as touchstone for his style, helping to credit him with the remarkable Tobias series in the organ loft of the Church of Angelo Raffaele, Venice. P. Zampetti, in his introduction to the 1965 Guardi exhibition in Venice, traces the attempts that have been made down to the present to distinguish between the styles of Gian Antonio and Francesco. (2) *Preliminary Catalogue*, 1941, p. 94, as Francesco. (3) Catalogue by Suida, 1952, no. 25, as Francesco.

FRANCESCO GUARDI

Venetian School. Born 1712; died 1793. He had his early training under his brother Gian Antonio, whose assistant and collaborator he became, remaining in a subordinate position until his brother's death, in 1760. Documents refer to the brothers as employed to paint copies of Old Masters, and commissions for original paintings were directed to Gian Antonio, as head of the studio. Not until about 1750 is there direct evidence of Francesco's seeking any employment independently, although some extant figure paintings by him are datable a few years before this, and although his production of view paintings, under the influence of Canaletto, may have begun in a small way long before he came to deal with this subject exclusively, about 1760.

K1332: Figure 327

A SEAPORT AND CLASSIC RUINS IN ITALY. Washington, D.C., National Gallery of Art (717), since 1943. Canvas. 48×70 in. (122×178 cm.). Good condition; abraded in sky; cleaned 1959.

The large size of K1332 is so unusual among Francesco Guardi's imaginary scenes, or *capricci*, and the composition so complicated, that the painting is somewhat difficult to classify in his oeuvre.¹ An early date, perhaps even as early as the 1730's, is suggested because of a strong reminiscence of Marco Ricci in the choice of architectural motives, and because of the fluid technique and sparing use of the flickering light so characteristic of Francesco's late style. Several smaller paintings by Francesco include some of the motives from K1332. Most significant perhaps is the small and much less complicated *capriccio* of similar horizontal format formerly in the Ward Collection² and lately at Koetser's, London. There the classical ruins are omitted, the group of bridge and mediaeval tower with its surrounding buildings are given somewhat lower proportions, and the harbor scene at the left is much simplified. A painting formerly at Seligmann's, Paris,³ omits the classical ruins and a few other details and draws the other motives into a vertical composition. Yet another painting, an upright oval in the National Gallery of Ireland, Dublin,⁴ includes both classical and mediaeval ruins and omits much of the view at the left. Finally, a pair of very small paintings (each, 12×21 cm.) lately exhibited from a private collection in Bergamo⁵ divide between them significant motives from K1332.

Provenance: Martin Colnaghi, London (1907). George A. Hearn, New York (sold, Anderson Art Galleries, New York, Mar. 1, 1918, no. 446 of catalogue, vol. 1, as Francesco Guardi; bought by O. Bernet). Emil Winter, Pittsburgh (sold, Parke-Bernet's, New York, Jan. 15-17, 1942, no. 442 of catalogue, as Francesco Guardi; bought by Julius Weitzner's, New York). Schaeffer's, New York. Kress acquisition, 1942.

References: (1) K1332 has been attributed to Francesco Guardi by L. Venturi (in ms. opinion), R. Pallucchini (*La Pittura veneziana del settecento*, 1960, pp. 240 f., 245; in *Arte Veneta*, vol. XIX, 1965, pp. 228, 231), A. Pallucchini (*Le Vedute di Francesco Guardi*, 1965, p. 20), and B. Flannegan (in catalogue of the exhibition 'Painting in Italy in the Eighteenth Century,' Art Institute of Chicago, Minneapolis Institute of Arts, and Toledo Museum of Art, 1970-71, p. 68), who dates it tentatively in the 1730's and says it is derived from one of Carlevaris' early paintings. (2) Sold, Christie's, London, Nov. 23, 1962, no. 91; reproduced in color in *Connoisseur*, Apr. 1963, pp. LII f., when at Leonard Koetser's. (3) Arnold Seligmann sale, Charpentier's, Paris, June 4, 1935, no. 75 of catalogue (reproduced),

along with a pendant, another harbor scene. The pair was sold again, from an anonymous collection, at Sotheby's, London, Nov. 30, 1966, nos. 67 and 68 (reproduced), to Le Fleuer. (4) National Gallery of Ireland, no. 819. (5) Reproduced in the exhibition catalogue by M. Valsecchi, 'Venezia 700,' Galleria Lorenzelli, Bergamo, Sept.-Oct. 1969, pl. XXXII and pl. 17.

FRANCESCO GUARDI

K235: Figure 329

VIEW ON THE CANNAREGIO, VENICE. Washington, D.C., National Gallery of Art (224), since 1941.¹ Canvas. 18½×29¼ in. (47.6×74.3 cm.). Good condition.

Accepted as characteristic of Francesco's style of about 1770,² K235 has been cited as an outstanding example of his interpretation of the fusing effect of brilliant sunlight on buildings, water, and figures.³ This effect of light seems to have been his primary interest in most of his scene paintings. Except in his purely imaginative compositions, his so-called *capricci*, the places he represented are, to be sure, sufficiently recognizable to make the paintings desirable as souvenirs. But he was satisfied to make them merely recognizable, without striving for such accuracy of form as is found in Canaletto. The well-known Ponte dei Tre Archi, spanning the water in the middle distance, identifies K235 as a view of the second most important canal in Venice, the Cannaregio, which connects the Canal Grande with the lagoon opposite Mestre and was until the building of the railroad the main entrance to the city for visitors from the mainland. One wonders, however, whether the bridge may not have been the only structure in the picture for which Guardi depended directly on the actual site for guidance. Compared with a view of the Cannaregio by Canaletto,⁴ the buildings at left and right of the canal in K235 correspond only indefinitely to actuality. Guardi did not even include on the right the Palazzo Surian, a great building for which he himself has left a more than usually precise study in a drawing of the Cannaregio in the Kupferstichkabinett, Berlin.⁵ A painted version of K235 is in the Princeton University Art Gallery.⁶ As in the case of K262 (Figs. 330-331), Guardi has used for K235 a canvas – or a piece of a canvas – on which there had been another painting. A scroll design, comparable to the scrolls in some of Guardi's extant ceiling designs,⁷ is revealed by an X-ray photograph of K235 and even shows slightly through the pigment without the help of X-ray.

Provenance: Achillito Chiesa, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939.

References: (1) *Preliminary Catalogue*, 1941, p. 93, as Francesco Guardi. (2) K235 has been attributed to Francesco (c. 1770)

by M. Goering (*Francesco Guardi*, 1944, p. 51) and R. Longhi (*Cinque secoli di pittura veneziana*, 1946, p. 69, entitling it *Il Ponte*). It is treated as Francesco by F. Kimball and L. Venturi (*Great Paintings in America*, 1948, p. 132), B. Berenson (*Italian Painters of the Renaissance*, 1952, pl. 102), and H. Tietze (*Treasures of the Great National Galleries*, 1954, p. 123); see also note 3, below. (3) V. Moschini, *Francesco Guardi*, 1952, p. 22. (4) At Woburn Abbey; reproduced by W. G. Constable, *Canaletto*, vol. II, 1962, fig. 287. There is also a corresponding drawing of the buildings by Canaletto, reproduced by T. Pignatti, *Quaderno di disegni del Canaletto alle gallerie di Venezia*, 1958, pls. 60v., 63. (5) Reproduced by J. Byam Shaw, *The Drawings of Francesco Guardi*, n.d., pl. 15. (6) Reproduced in the catalogue of the exhibition 'Francesco Guardi,' Springfield Museum of Fine Arts, Springfield, Mass., Feb. 20–Mar. 21, 1937, no. 3. (7) Cf. the ceiling design reproduced by Pignatti, *Disegni dei Guardi*, 1967, pl. XLVIII.

FRANCESCO GUARDI

K1947: Figure 328

VIEW OF GRAND CANAL WITH DOGANA. Columbia Museum of Art, Columbia, S.C. (54-402/27), since 1954.¹ Canvas. 16½ × 26¼ in. (41.9 × 66.7 cm.). Very good condition.

This view was painted several times by Francesco, and each painting is a fresh interpretation of the subject: the complex of buildings is seen from slightly different viewpoints, the arrangement of the sailboats and gondolas differs from one version to another, and the light effects vary. Thus, in comparison with K1947, the version in the Alte Pinakothek, Munich,² involves a different viewpoint and arrangement of minor details and shows the view under a darker sky, in evening light, with storm clouds gathering at the right. Besides a technique which suggests that of the Impressionists, Francesco had something of Monet's interest in studying a scene under varying light.³ K1947 and the Munich version both belong to Francesco's mature style, probably dating in the late 1770's.⁴ The two chief buildings in the composition, the Dogana (customhouse) and Longhena's famous Church of Santa Maria della Salute, were both a century old when Guardi painted them and must have had for him such romantic charm as they have for us today.

Provenance: Reinhardt Galleries, New York (sold 1915 to the following). John N. Willys, New York.⁵ Isabel van Wie Willys (formerly Mrs. John N. Willys), New York (sold, Parke-Bernet's, New York, Oct. 25, 1945, no. 23 of catalogue). David M. Koetser's, New York. Kress acquisition, 1953 – exhibited (always as Francesco Guardi), after entering the Columbia Museum of Art: 'Francesco Guardi,'

Santa Barbara Museum of Art, Santa Barbara, Calif., March 1958, no. 12 of catalogue; 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 42; 'Landscape into Art,' Atlanta Art Association, Atlanta, Ga., Feb. 2–Mar. 4, 1962; 'Mostra dei Guardi,' Palazzo Grassi, Venice, June 5–Oct. 10, 1965, no. 150 of catalogue by P. Zampetti; 'From El Greco to Pollock,' Baltimore Museum of Art, Baltimore, Md., Oct. 22–Dec. 8, 1968, no. 32 of catalogue by G. Rosenthal.

References: (1) Catalogue by W. E. Suida, 1954, p. 63, and by A. Contini Bonacossi, 1962, pp. 134 f., as Francesco Guardi. (2) The Munich version is reproduced in color and discussed by R. Kultzen, in *Pantheon*, vol. xxv, 1967, pp. 270 ff. (3) As suggested by G. Rosenthal, *loc. cit.* in *Provenance*. (4) The high quality of K1947 has been repeatedly emphasized, by, e.g., P. Zampetti (*loc. cit.* in *Provenance*), R. Pallucchini (in *Arte Veneta*, vol. xix, 1965, p. 235), E. Arslan (in *Problemi Guardeschi*, 1965, pp. 14 f.), and Rosenthal (*loc. cit.* in *Provenance*). (5) See R. Flint, in *International Studio*, vol. LXXX, 1925, p. 368.

FRANCESCO GUARDI

K262: Figure 330 and Frontispiece

CAMPO SAN ZANIPOLLO. Washington, D.C., National Gallery of Art (240), since 1941.¹ Canvas. 14¾ × 12¾ in. (37.5 × 31.5 cm.). Good condition.

This is a study² for one of the four scenes which Francesco painted for the Republic of Venice in commemoration of the visit of Pope Pius VI to Venice May 15–19, 1782.³ The contract for the four pictures was drawn up between Guardi and Peter Edwards, an English resident in Venice, who was restorer and inspector of public paintings in the city and who had charge of elaborate decorations on the occasion of the pope's visit. The contract⁴ was dated May 21, 1782, two days after the departure of the pope, and it had been fulfilled by late December of the same year.⁵ It listed the four scenes, highlights of the pope's visit, which were to be represented and it stipulated that Guardi was to take the views of the sites on the spot and was to follow Edwards' directions in the arrangement of the figures.

Guardi's painting of the pope's final public function in Venice, his benediction in the Campo San Zanipolo, was clearly the most popular one in the series. Two sets of the four scenes were apparently finished, one painted on canvases measuring about 27 by 31 inches and the other on slightly smaller canvases.⁶ But for the benediction scene four finished paintings are known, three drawings, and six oil sketches. The known finished paintings of this ceremony⁷ show the pope and his suite on the balcony at the top of a

temporary stairway built for the occasion against the façade of the Scuola di San Marco, while a crowd of people, with uncovered heads, is gathered in the Campo San Zanipolo below. The drawings and oil sketches are all primarily studies of the architectural setting of the scene.⁸ Except for one of the drawings, each of the studies includes only the middle part of the view, omitting much of the piazza and much of the flanking architecture. This results in an upright format instead of the horizontal composition of the finished paintings, and it brings us up close to the Scuola façade with the adjacent temporary stairway and balcony. These studies are not concerned with the people who took part in and witnessed the ceremony of benediction, figures which were, in any case, to follow Edwards' dictates. The studies were concerned with the problems Guardi himself had to solve 'on the spot.' Probably he made only one 'on-the-spot' study – likely a drawing – from which he would then have made the other drawings and sketches, all of them probably within a short time after the ceremonies, perhaps to be sold as souvenirs. Even the casual arrangement of the figures, as they might have been seen on the days immediately following the ceremony, strolling curiously about the piazza and climbing up and down the stairway, differs little from one drawing or oil sketch to another. Only in the effect of the architecture is there nothing casual. Below the temporary balcony, from which the pope pronounced the benediction, there is no mistaking the simulation of St. Mark's great central entrance, and above the balcony Guardi has in all the studies, as in the finished paintings, exaggerated the soaring effect of the Scuola's arched niches.

Floral and foliate forms along the right-hand side of K262, as revealed by X-ray, indicate that Guardi had used a piece of old, previously painted canvas; but whether he or some other artist was responsible for the hidden painting we cannot say; the plant forms seem to be freer and even more exuberant than those in the large canvases of scenes from Tasso painted in the Guardi studio some three decades earlier.⁹

Provenance: Sir George Kane, London. Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited, always as Francesco Guardi: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Athens, Ga., through June 2, 1935, Charlotte, N.C., p. 55 of catalogue; 'Tiepolo and His Contemporaries,' Metropolitan Museum of Art, New York, Mar. 14–Apr. 24, 1938, no. 26 of catalogue; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, June 25–July 29, 1938, no. 31 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Portland, Ore., and Montgomery, Ala., Aug. 1–Oct. 31, 1938; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 167 of catalogue; 'Eighteenth-Century Italian Landscape Painting and Its Influence in England,' Gallery of Fine Arts, Yale University, New Haven, Conn., Jan. 18–Feb. 25, 1940, in

Bulletin of the Associates in Fine Arts, Yale University, vol. IX, pt. 2, 1940, no. 14.

References: (1) *Preliminary Catalogue*, 1941, pp. 93 f., as Francesco Guardi. (2) The attribution to Francesco is fully accepted. (3) For discussions of the significance of this occasion and Guardi's connection with it see L. Coggiola Pittoni (in *Nuovo Archivio Veneto*, vol. XXIX, 1915, pp. 167 ff.) and R. Watson (in *National Gallery of Art: Report and Studies in the History of Art*, 1968, pp. 115 ff.). (4) The contract as published by G. Simonson (*Francesco Guardi*, 1904, p. 82, copying from *Biblioth. Seminario Patriarcale Venet.* Cod. n. 961. int. 52. a di 21 Maggio 1782 Venezia) was emended by H. P. Horne to fill in mutilated passages. Horne's emendations were published by Simonson in *Burlington Magazine*, vol. XXXVI, 1920, p. 94, and are enclosed in brackets in the first four lines of the following quotation of the document: [Io sottoscritto Francesco Guardi ho promesso al Sig^r Pietro Edwards di ese [guire] sarà possibile numero [quattro quadri di pit]tura che precisamente [saranno dell' altezza di quarte . . . con]tro l'estensione di quarte sette circa ne' quali quattro quadri dovranno essere rappresentate quattro funzioni relative alla dimora di S. Santità Pio VI in questa Dominante, obbligandomi di prender le vedute dei siti sopralluogo, e di dipendere dalla direzione del sud^{to} Sig. Edwards in quanto riguarda la disposizione, e collocazione delle figurine rappresentanti le funzioni medesime, le quali saranno qui appresso indicate; il tutto per lo stabilito prezzo di zecchini Veneti n°. dieci dico 10 per ogni quadro, sono in tutto zecchini Veneti n°. quaranta, e le funzioni da rappresentarsi saranno le seguenti:

1^a. Arrivo di S. Santità a S. Giorgio in Alga, ed incontro col Serenissimo.

2^a. Pontificale nella Chiesa dei SS^{ti}. Giovanni e Paolo.

3^a. Sua Santità in atto di scendere dal Trono nella Sala d'udienza per incontrare il Serenissimo nell'ultima visita di congedo.

4^a. La Benedizione al Popolo nella finita [i.e. finta] loggia alla Scuola di S. Marco.

(5) Simonson, loc. cit.: a di 24 Dicembre, 1782.

Avendo terminati li suddetti quadri ricevo io sottoscritto dal Sg^r. Edwards suddetto lire de piccoli N°. 680, che sono per l'intero saldo di quanto a me appartiene giusta il contratto oltrascritto, sono in tutto L.880 . . . sono zecchini quaranta Veneti; dico li ricevuti in oggi per saldo L. 680 . . . Più ho ricevuto in oggi dal Sg^r. suddetto zecchini Veneti N°. Otto ch'egli gratuitamente mi regala per soprappiù del confermato contratto, per li retroscritti quadri, sopra di quali mi obbligo di eseguire le piccole ulteriori alterazioni desiderate da esso Sig^r. Edwards; dico per gratificazione ho ricevuto zecchini 8.

Io Francesco de Guardi.

affermo quanto sopra [sopra] che ho riceuto in tutto lire mille, e singuanta sei.

(6) For the present whereabouts of the known canvases (at least one example of each of the four scenes in the smaller size and one example of each of three scenes in larger size)

see Watson, p. 128 of *op. cit.* in note 3, above. (7) One of these paintings is in the Ashmolean Museum, Oxford; one is in the Bearsted Collection, Upton House, Banbury, England; and one is in the Dresden Gallery; while a fourth, probably not autograph, is in the Stuttgart Museum. For reproductions see Watson, figs. 2–6 of *op. cit.* in note 3, above. (8) Two drawings are now in French private collections, and one was formerly in the collection of Mrs. Francesca Rylands. They are reproduced by Watson, figs. 7–9 of *op. cit.* in note 3, above. Of the oil sketches, besides K262, which M. Goering (*Francesco Guardi*, 1944, p. 62) cites as the most beautiful, one is in the Modiano Collection, Bologna (reproduced by V. Moschini, *Francesco Guardi*, 1952, pl. 160); one is in the Poss Collection, Milan (U. Ojetti, *Il Settecento italiano*, vol. I, 1932, pl. xxxvi); one has passed through the Doucet, Darthy, and Lorient collections in the last fifty years (Watson, fig. 10 of *op. cit.* in note 3, above); one is in the Rhode Island School of Design (*ibid.*, fig. 11); and one was recently exhibited from a private collection in Bergamo (reproduced in the exhibition catalogue by M. Valsecchi, 'Venezia 700,' Galleria Lorenzelli, Bergamo, Sept.–Oct. 1969, pl. xxxv). (9) Compare the two large paintings in the National Gallery of Art (nos. 1931 and 1932) from the Tasso series.

Attributed to FRANCESCO GUARDI

K1808 : Figure 332

SANTA MARIA DELLA SALUTE. Coral Gables, Fla., University of Miami (61.37), since 1961.¹ Canvas. 12 $\frac{5}{8}$ × 15 $\frac{5}{8}$ in. (32.1 × 39.7 cm.). Fair condition; abraded in sky.

Although abrasion of the pigment makes a definite attribution difficult,² K1808 still has something of the sparkle of Guardi's mature style, toward 1780. The view comprehends the same complex of buildings as does K1947 (Fig. 328), but it is taken from farther to the right, and more outlying buildings appear to the right of the Salute while the distance between the church and the *dogana* is compressed.

Provenance: Rt. Hon. George Augustus Frederick Cavendish Bentinck, London (sold, Christie's, London, July 11, 1891, no. 646, as F. Guardi; bought by Martin Colnaghi). Mrs. Arthur James, London (sold, Christie's, London, Oct. 15, 1948, no. 109, as Francesco Guardi). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: 'Twenty-five Paintings from the Collection of the Samuel H. Kress Foundation,' University of Arizona, Tucson, Ariz., 1951, no. 25 of catalogue by W. E. Suida, as Francesco Guardi; 'The Guardi Family,' Museum of Fine Arts, Houston, Tex., Jan. 13–Feb. 16, 1958, as Francesco Guardi.

References: (1) Catalogue by F. R. Shapley, 1961, p. 82, as Francesco Guardi. (2) K1808 has been attributed to Francesco Guardi by R. Longhi (in ms. opinion) and by Suida (see *Provenance*).

Studio of the GUARDI

K97, K98 : Figures 334–335

FLOWERS. New York, N.Y., Mrs. Rush H. Kress. Canvas. Each, 25 × 19 in. (63.5 × 48.4 cm.). K97: very good condition; K98: fair condition; few restorations.

That flowers were a familiar subject in the Guardi studio is evident from their appearance as accessories in such important figure compositions as the *Gerusalemme Liberata* series (from which two large canvases are in the National Gallery of Art, nos. 1931 and 1932), and Francesco's *Allegories* in the Ringling Museum, Sarasota. The discovery of Francesco's signature on several still-life compositions of flowers and the reasonably certain attribution of another to Gian Antonio now aid in identifying their style in this branch of their oeuvre.¹ K97 and K98 show distinct resemblance to these signed paintings: in the species of flowers represented, in the types of vases and baskets, in the out-of-door setting, and in the balance of realistic and decorative emphases in the treatment of the flowers. Such masks as decorate the vases in K98 are found, for example, on a vase in a flower still life in a private collection in London signed by Francesco;² the peculiar manner in K98 of showing the bark of a tree is found in a large painting attributed to Francesco in the collection of Mrs. Andrae, London, where there is also a straw basket;³ but closer in style to both K97 and K98 is a flower piece in a private collection in Rome⁴ which has the name 'Guardi' on the reverse and is probably by Gian Antonio. The sky and trees there are strikingly paralleled in K98, and the plasticity of the flowers is very close to the technique of both K97 and K98.

Provenance: Vide, Paris. Kress acquisition, 1930.

References: (1) K97 and K98 entered the Kress Collection as by Jean-Jacques Bachelier. A number of signed Guardi flower pieces are published by A. Morassi, in *Connaissance des Arts*, no. 129, 1962, pp. 65 ff. (2) *Ibid.*, fig. 2. (3) *Ibid.*, fig. 9. (4) *Ibid.*, fig. 1.

GIACOMO GUARDI

Venetian School. Born 1764; died 1835. He was the son of Francesco Guardi, whom he imitated and copied. Usually his paintings and drawings are easily distinguished from those of Francesco, especially by the less nervous drawing of the figures, the lack of luminosity in the shadows, and even,

at times, by the variation of direction in which the shadows are cast, some, for example, to the left, others to the right, in the same painting or drawing.

Attributed to GIACOMO GUARDI

K455: Figure 331

VIEW OF THE LIDO. Washington, D.C., National Gallery of Art (B-22,379), since 1964. Brown ink and sepia wash on paper. $11\frac{1}{2} \times 17\frac{5}{8}$ in. (29.2×44.8 cm.).

There is some question about the exact identity of the subject, which would seem to be a fortress on the Lido.¹ The style is based on that of Francesco Guardi in his last period, around 1790, in such a drawing as the *Bacino di San Marco* in the Lehman Collection, New York.² The general coloring, the gondolas and barges in the foreground, and the distant buildings along the skyline, give a similar effect at first sight, but then one misses in K455 the lively calligraphy with which Francesco indicates arms, legs, and torsos, the luminosity of his shadows, and the vibrant effect of the whole composition.³

Provenance: R. Owen's, Paris. Kress acquisition, 1936.

References: (1) R. Pallucchini (in letter of July 22, 1971) has kindly suggested that K455 may have been inspired by the Castello di Sant'Andrea, a fuller view of which is recorded by Giacomo Guardi in one of his drawings in the Correr Museum, Venice. See G. Lorenzetti (*Venice and Its Lagoon*, 1961 ed., p. 801) for a view of the castle complex in an eighteenth-century engraving. (2) An excellent reproduction of the Lehman drawing is to be seen in T. Pignatti, *Disegni dei Guardi*, 1967, pl. LXII. (3) K455 has been attributed tentatively to Giacomo Guardi by T. Pignatti (in ms. opinion), who calls it *A Fortress in the Lagoon*.

VENETIAN SCHOOL, c. 1780/1800

K50: Figure 336

LANDSCAPE WITH RUINS. Amherst, Mass., Amherst College, Study Collection (1962-2), since 1962. Canvas. $16\frac{5}{8} \times 22\frac{1}{8}$ in. (42.2×56.2 cm.).

For the commentary, etc., see K51, below.

K51: Figure 337

LANDSCAPE WITH RUINS. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.87), since 1961.¹ Canvas. $16\frac{1}{2} \times 22\frac{1}{8}$ in. (41.9×56.2 cm.). Both in good condition; some restorations on edges of canvases; K50 cleaned 1961, K51 cleaned 1960.

Small, lively figures are so characteristic a feature of Francesco Guardi's view paintings that these two imaginary scenes (*capricci*), which derive from his style, were later provided with a few figures. These figures disappeared when the pictures were cleaned,² leaving only architectural and sculptural ruins and sparse landscape, giving the effect of stage scenery. There is some suggestion in K50 and K51 of so distant a follower of Guardi as Giuseppe Bernardino Bisson.³

Provenance: Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited (K50 only): 'Traveling Exhibition,' University of Arizona, Tucson, Ariz., 1960.

References: (1) Catalogue by W. Stechow, in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 10, as Venetian, c. 1780; and his catalogue, 1967, p. 86, as Italian (Venetian), c. 1780. (2) See Stechow (pl. x of 1961 bulletin cited in note 1, above) for reproduction of K50 before the figures disappeared. (3) Cf. C. Donzelli, *I Pittori veneti del settecento*, 1957, fig. 40; and A. Rizzi, *Il Settecento*, 1967, fig. 156.

ITALIAN SCHOOL

Mid-XVIII CENTURY

K1954: Figure 338

BEFORE THE MASKED BALL. Washington, D.C., National Gallery of Art (1644), since 1956.¹ Canvas. $65\frac{1}{2} \times 50$ in. (166.4×127 cm.). Very good condition.

The protracted uncertainty as to the authorship of this remarkable painting is most frustrating. It would seem as if the artist as well as his sitters were masquerading. Polish authorship has been repeatedly urged, and then flatly rejected by Polish specialists, who also find the style unsuited to Bacciarelli, Italian court painter in Warsaw. The figures and especially the architecture have been considered typically Austrian, in the neighborhood of Maulbertsch. Anton Kern, a Bohemian pupil of Pittoni in Venice, has come into the competition. The French artist Flipart, active in Venice and Madrid, has been more than once suggested, as has another Frenchman, Noël Hallé. And there are points in favor of the Swedish court painter, Gustav Pilo.²

But the strongest probability remains that the painter of K1954 is Italian. The wide range of other schools considered has been partly due to the costume style of the picture, even though the masquerade theme should warn against attaching weighty significance to this criterion. The costumes give no cause to doubt Italian origin. Very similar examples appear among eighteenth-century paintings cited in the recent monumental history of Italian

costume,³ where K1954 is reproduced in color for its display of typical Venetian masquerade costuming of about 1760–70. The sense of unreality, at which masquerade aims, so pervades *Before the Masked Ball* as to suggest comparison in some details with such a fantastic scene as *Erminia and the Shepherds* (National Gallery of Art, Washington), painted about 1755 by Antonio Guardi. The male footgear in the two paintings, with the capricious accent of the bright red heel, is especially telling.

Most of the Italian artists to whom K1954 has been attributed are Venetian. When we first hear of the picture, only two decades ago, the names associated with it are Pietro Longhi and Lampi.⁴ It entered the Kress Collection with an attribution to Amigoni. But more support has gone to Francesco Fontebasso, who, it has been surmised, may have painted the picture during his sojourn in St. Petersburg.⁵ Some connection with Venice-oriented artists of the Bolognese School is suggested by a comparison of the figures in K1954 with such a portrait as Guiseppe Maria Crespi's *Cacciatore* in the Bologna Pinacoteca or, especially, with Antonio Crespi's portrait of his brother Luigi (dated 1771) in the same gallery.⁶

Most emphatically urged at present is the attribution to the Florentine Gian Domenico Ferretti, at a date in the early 1720's, which would seem very early for K1954. For a discussion of this attribution we shall have to await the promised publication by its chief proponent.⁷

Provenance: Camille Groult Collection, Paris (sold, Galerie Charpentier, Paris, Mar. 21, 1952, no. 84 of catalogue, as attributed to Pietro Longhi, with the comment that in the Groult Collection it had been frequently attributed to Lampi). French dealer (bought from the preceding; sold to the following). David M. Koetser's, New York. Kress acquisition, 1953.

References: (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 190 (catalogue by W. E. Suida and F. R. Shapley), as Venetian, third quarter of eighteenth century. (2) The above suggestions have been offered tentatively (usually only verbally) by a variety of serious critics. The attribution to Flipart has been published (by D. F. Zambelli, in *Arte Antica e Moderna*, Apr.-June 1962, p. 197). (3) R. L. Pisetzky, *Storia del costume in Italia*, vol. iv, 1967; see p. 33 and pl. 194 for K1954. (4) See *Provenance*. (5) R. Pallucchini (in *Arte Veneta*, vol. xxiv, 1970, p. 291) makes this tentative suggestion. (6) The names of both Luigi and Antonio appear in the somewhat ambiguous inscription: the sitter holds the third volume of Luigi's *Felsina pittrice*; hence 'Antonio' should refer to the painter of the portrait. (7) The specialist on Florentine painting M. Gregori has expressed the intention of publishing K1954 as by Ferretti, reproducing for comparison portraits by Ferretti unknown to me. F. Zeri also (in letter of Feb. 17, 1971) writes me that he favors an attribution to Ferretti.

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Fig. 1 (κ 1203) Domenico Beccafumi: *A Vision of St. Catherine*. Tulsa, Okla. (p. 3)

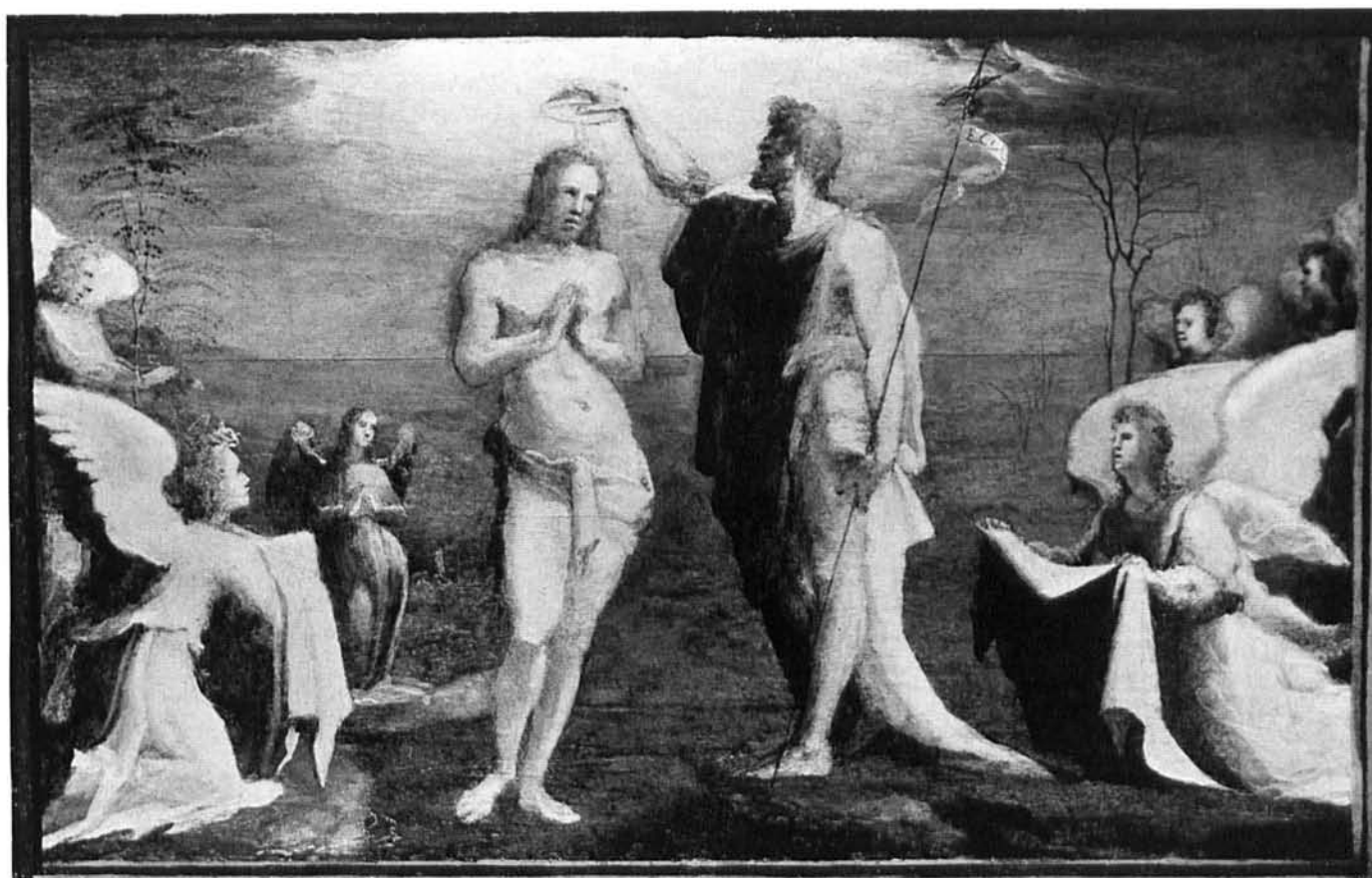


Fig. 2 (κ 1232) Domenico Beccafumi: *The Baptism of Christ*. Tulsa, Okla. (p. 3)



Fig. 3 (κ1194) Domenico Beccafumi:
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Fig. 4 (κ559) Domenico Beccafumi: *The Nativity*.
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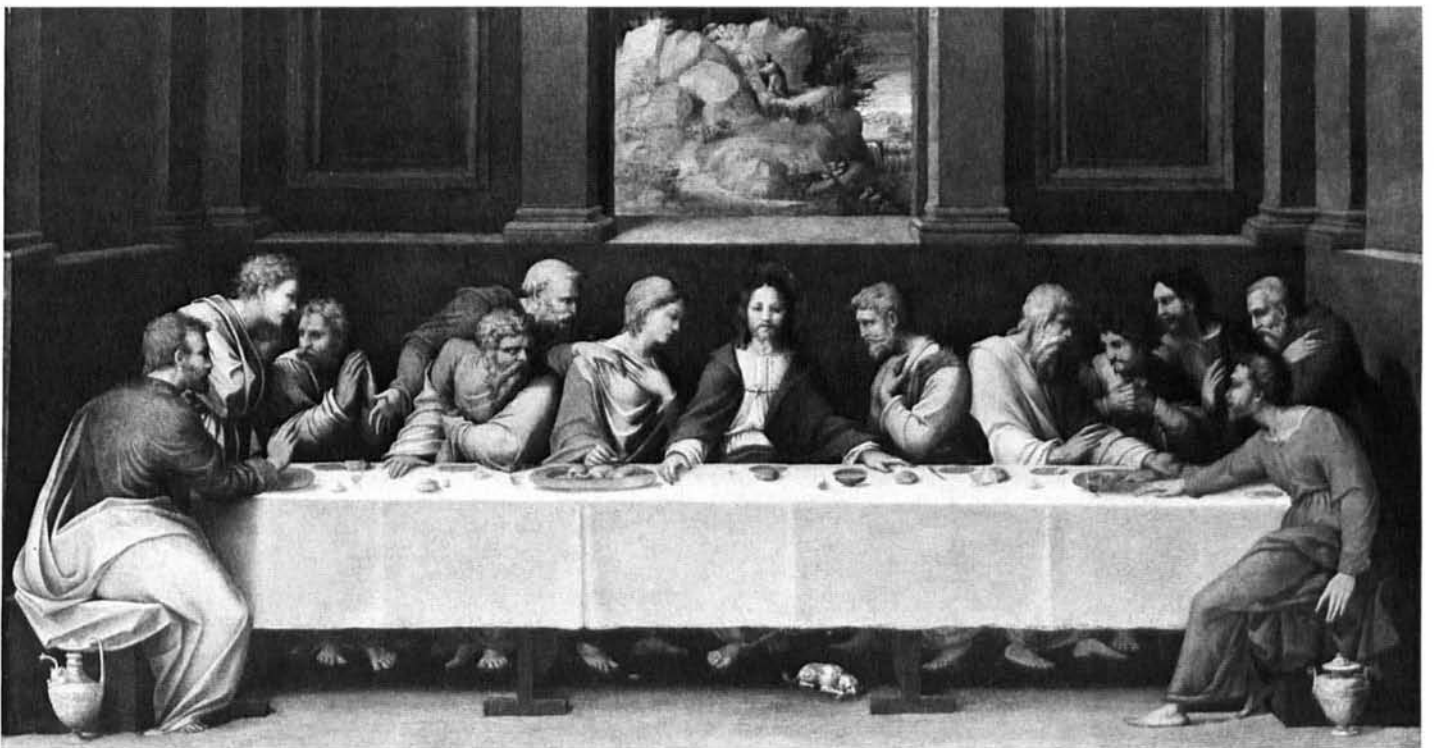


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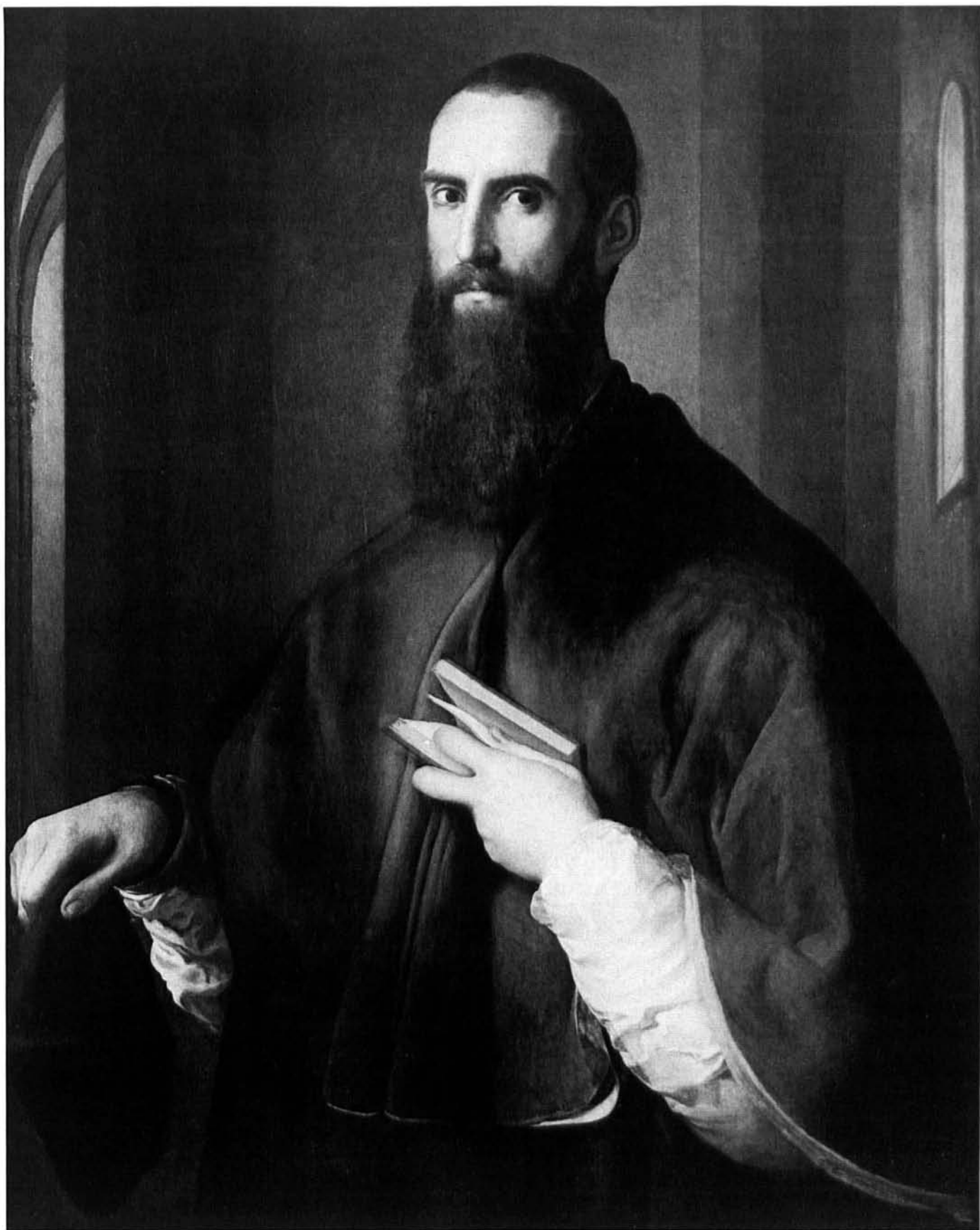


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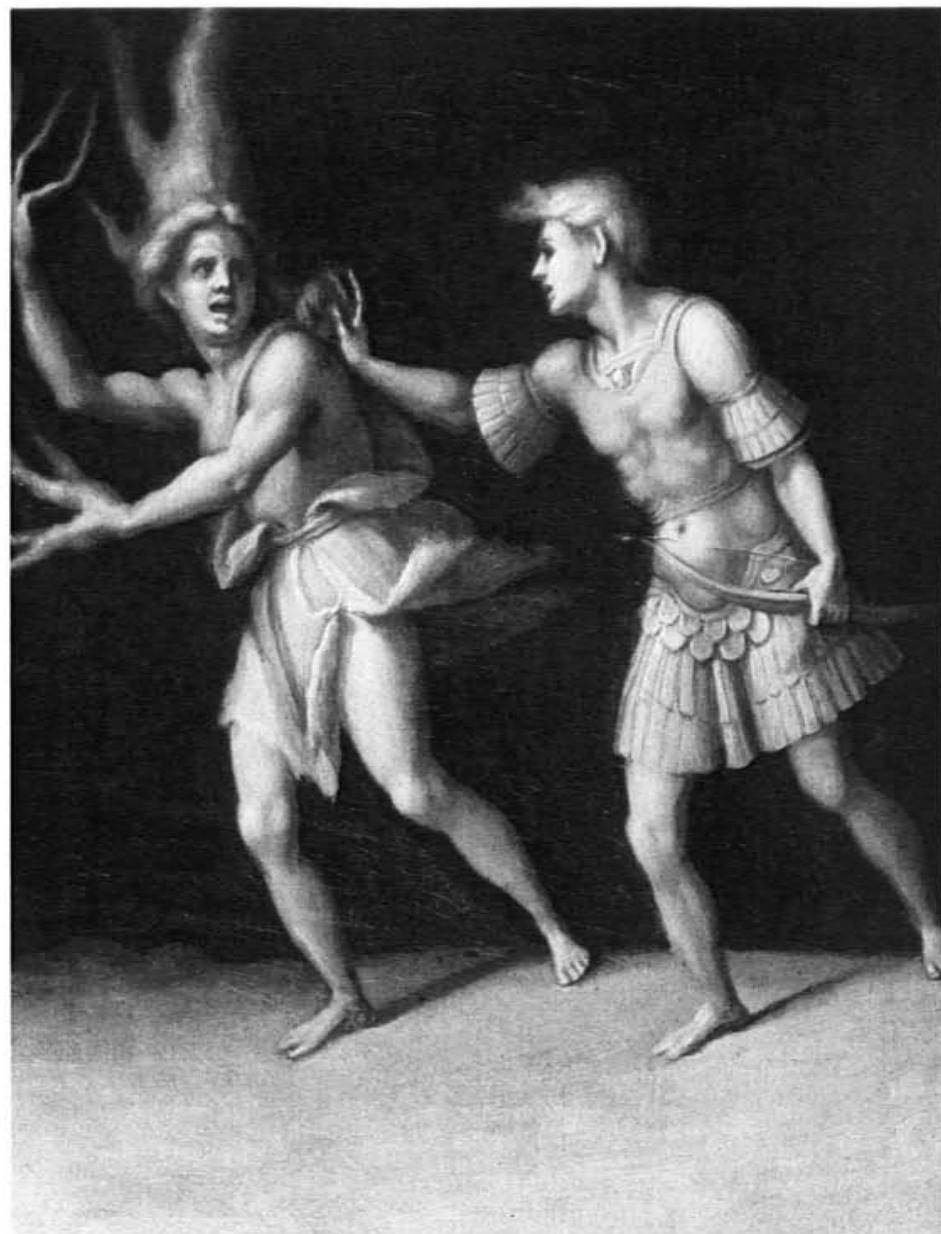


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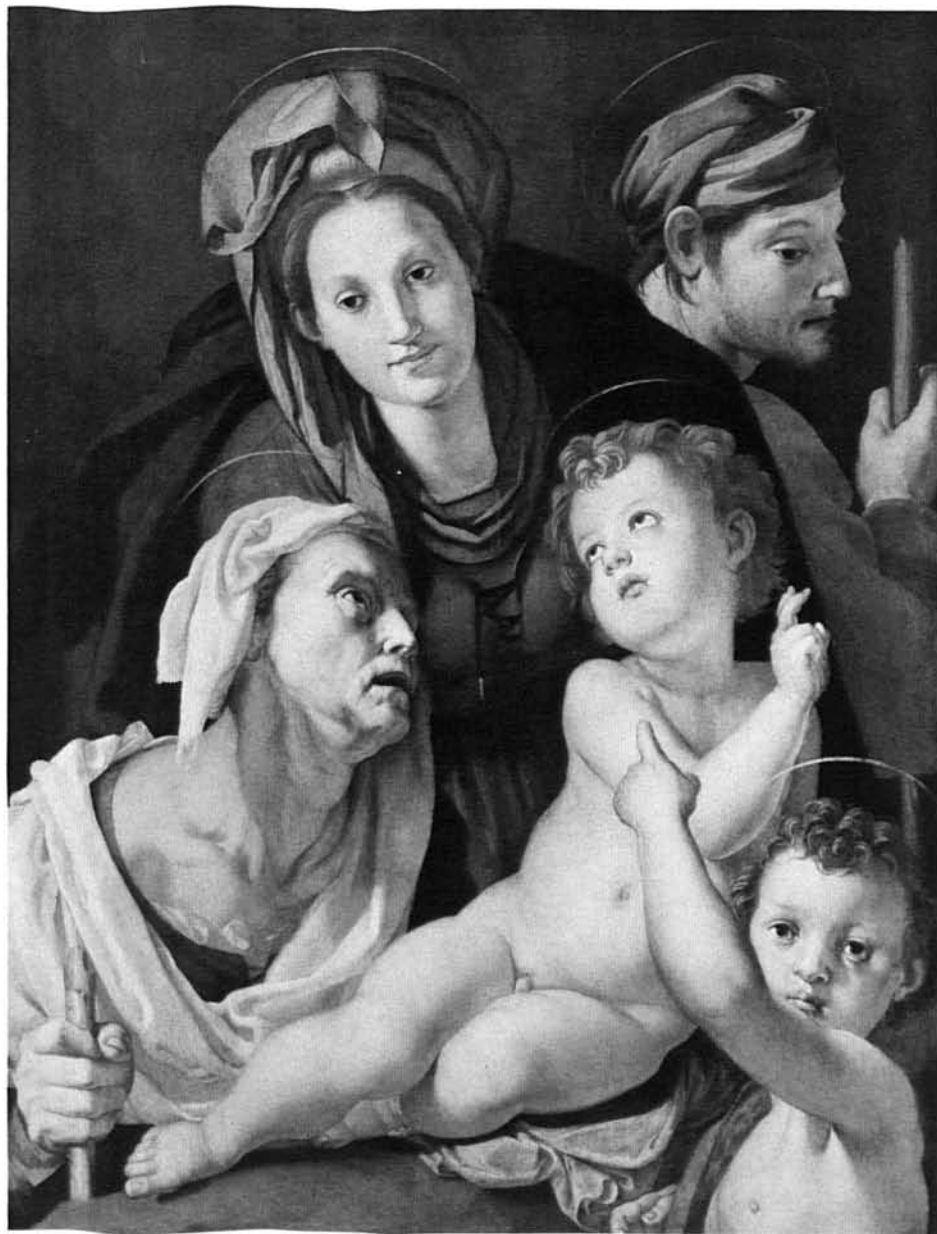


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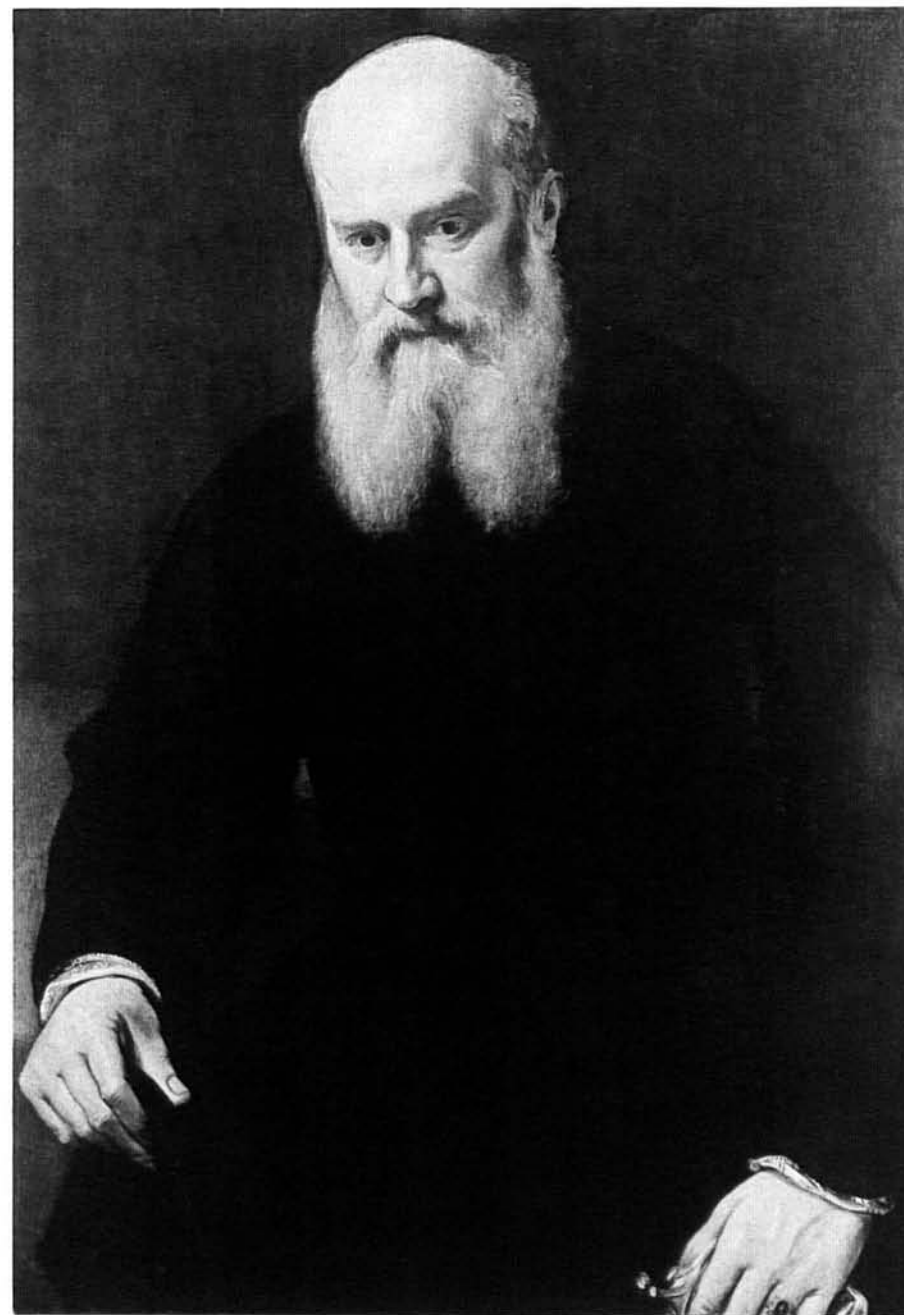


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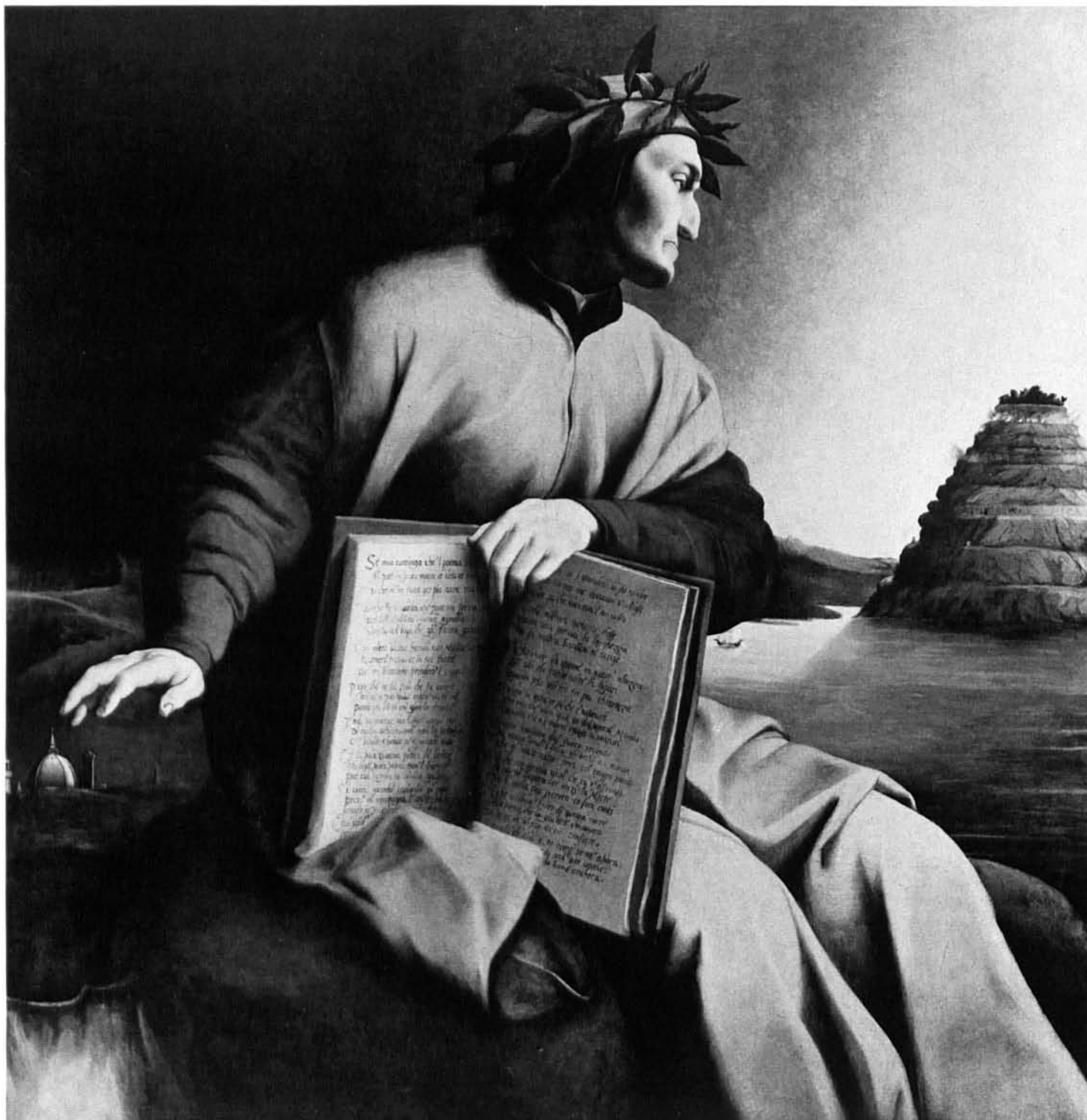


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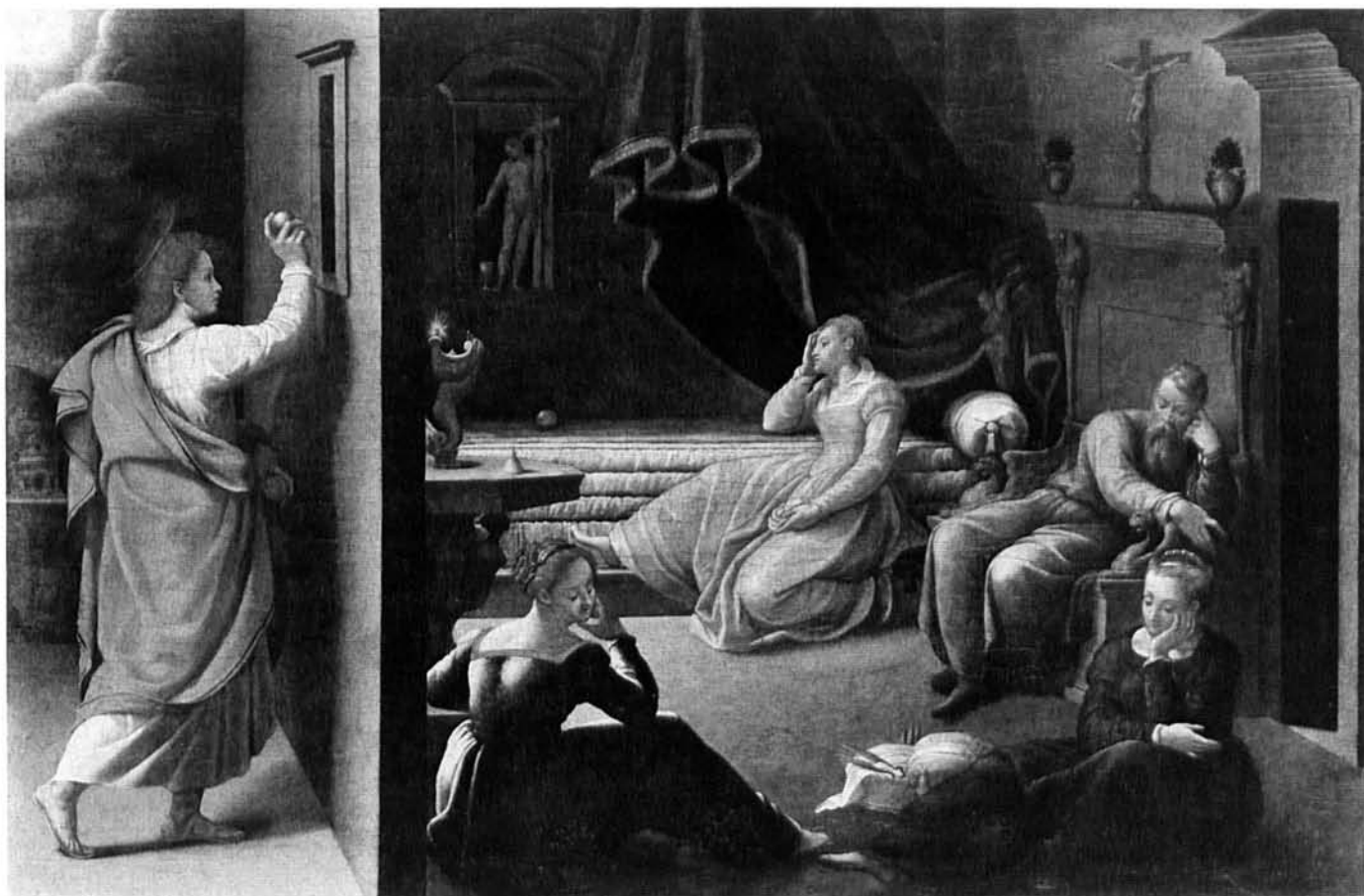


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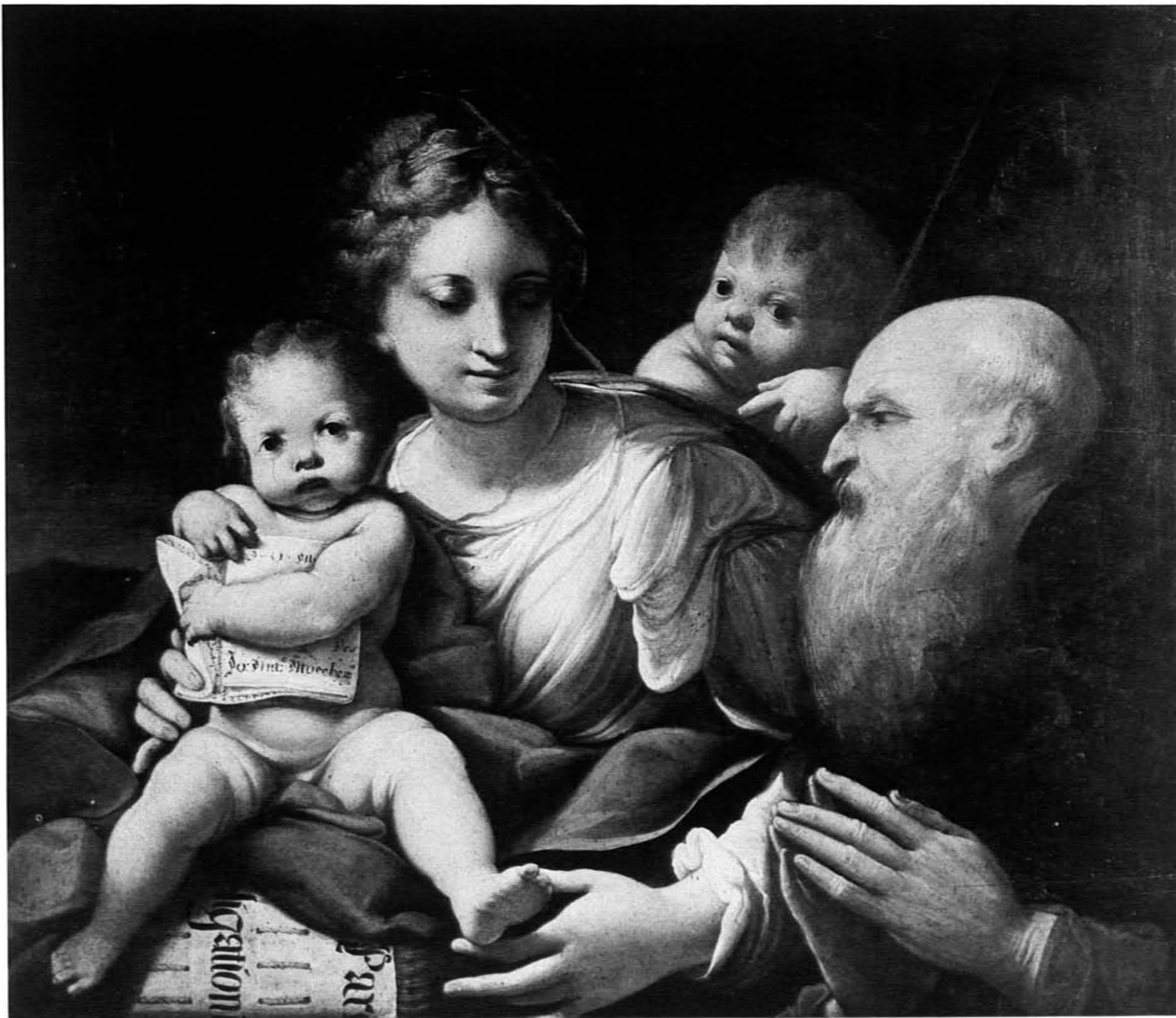


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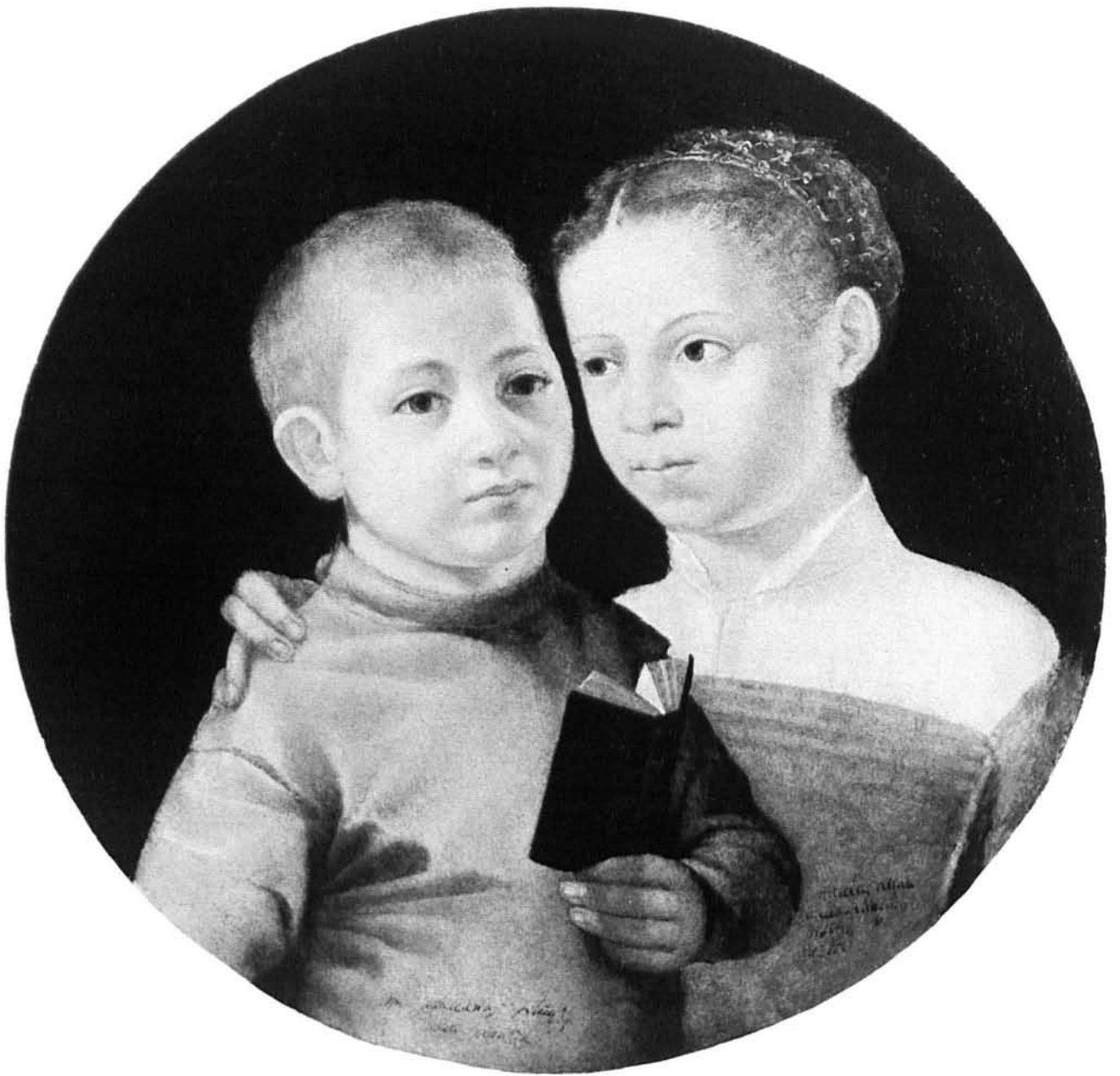


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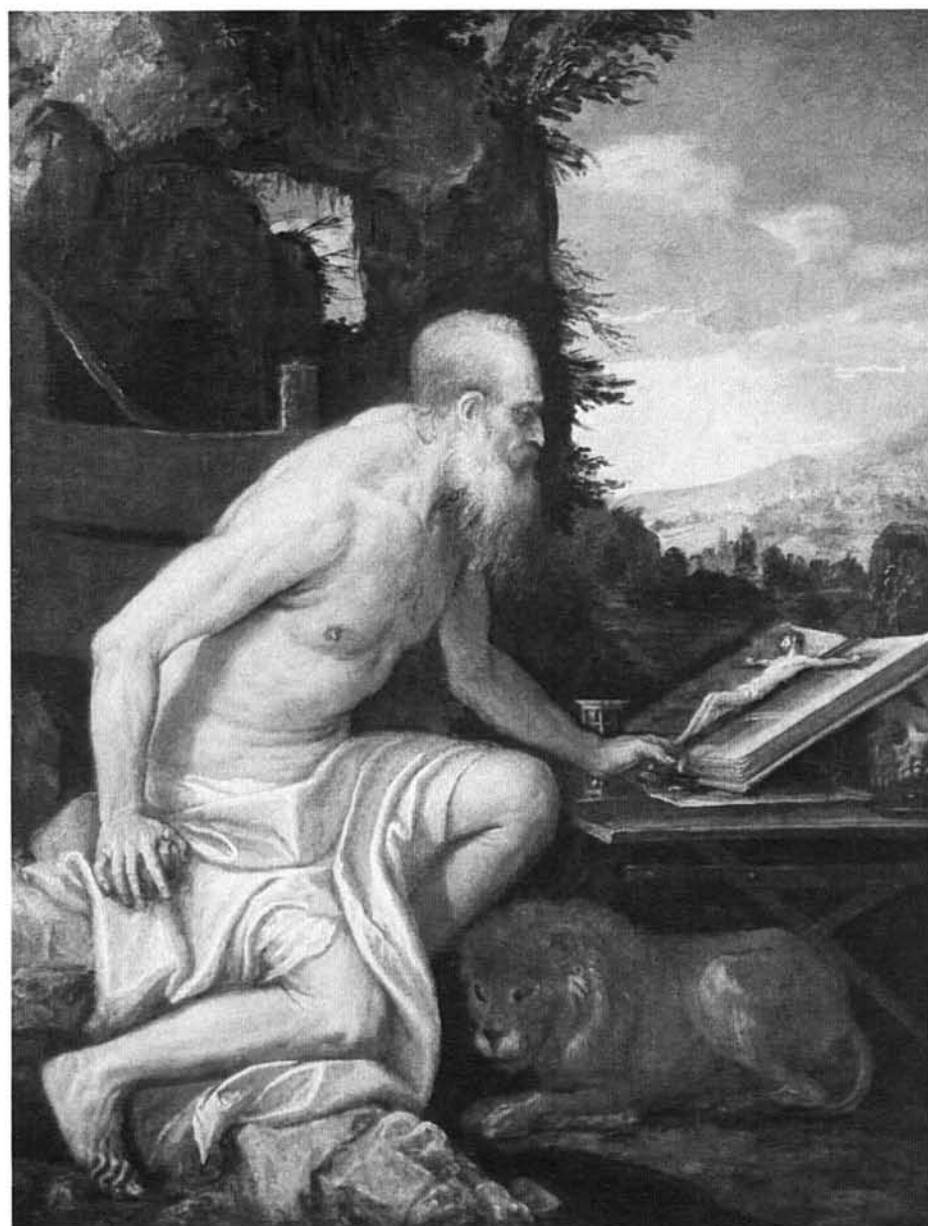


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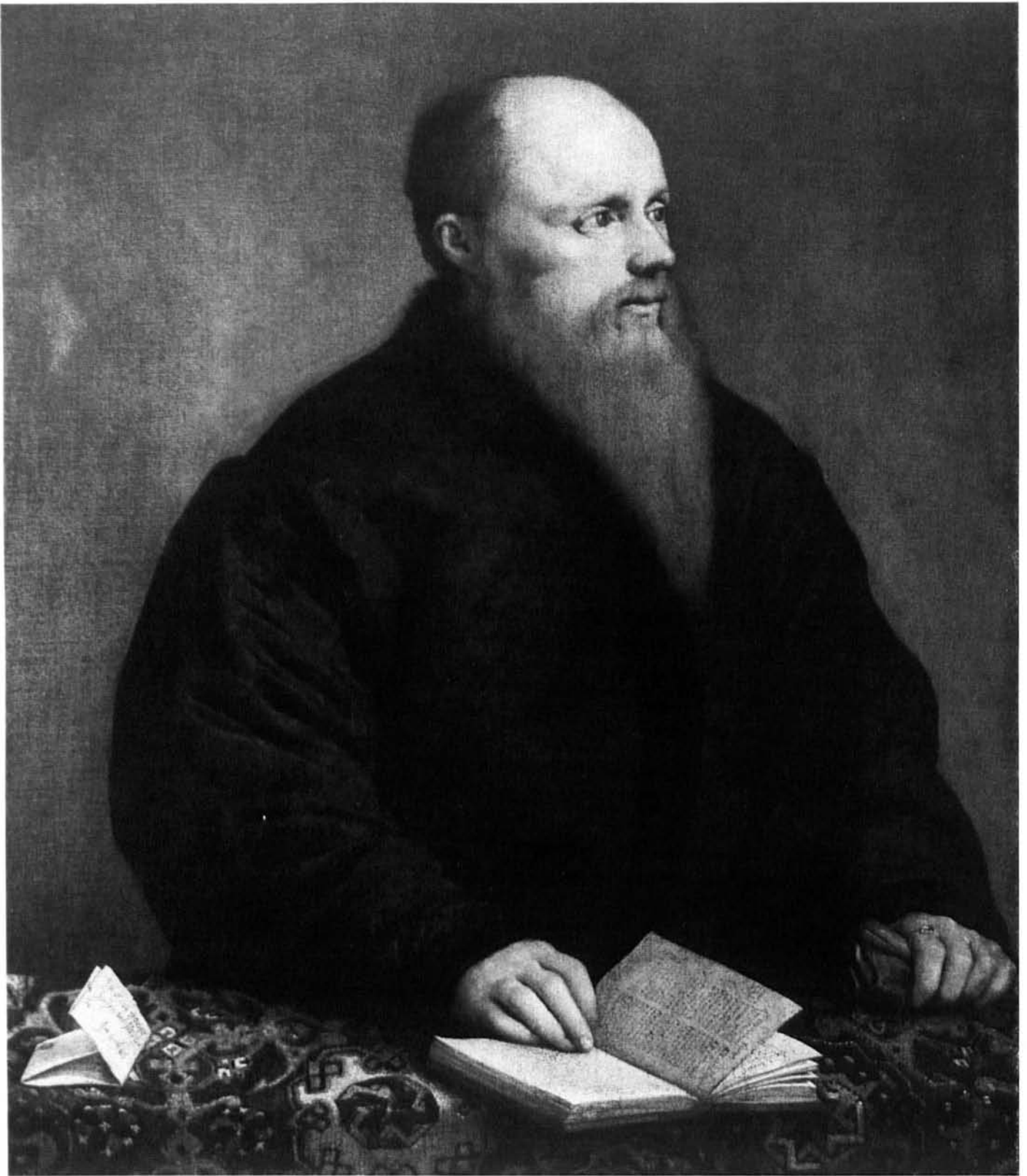


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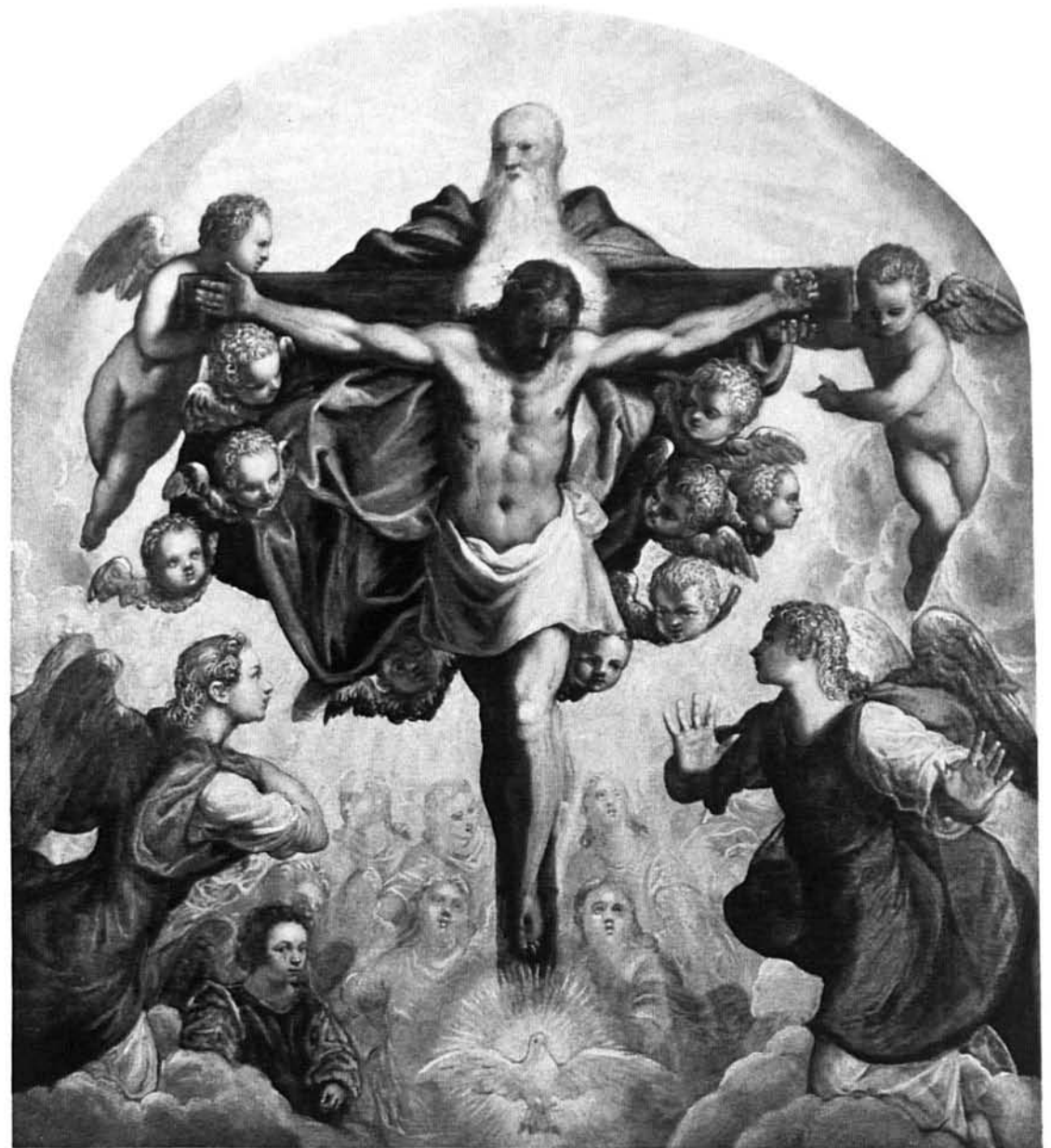


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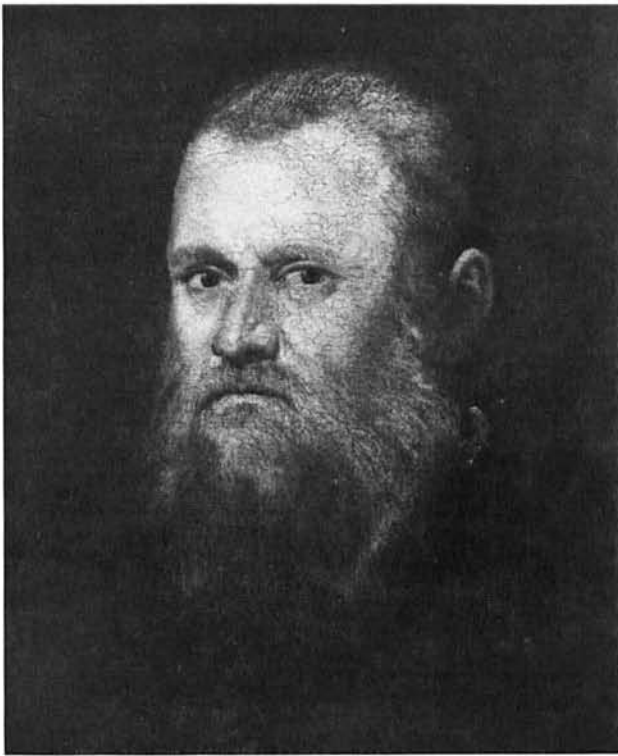


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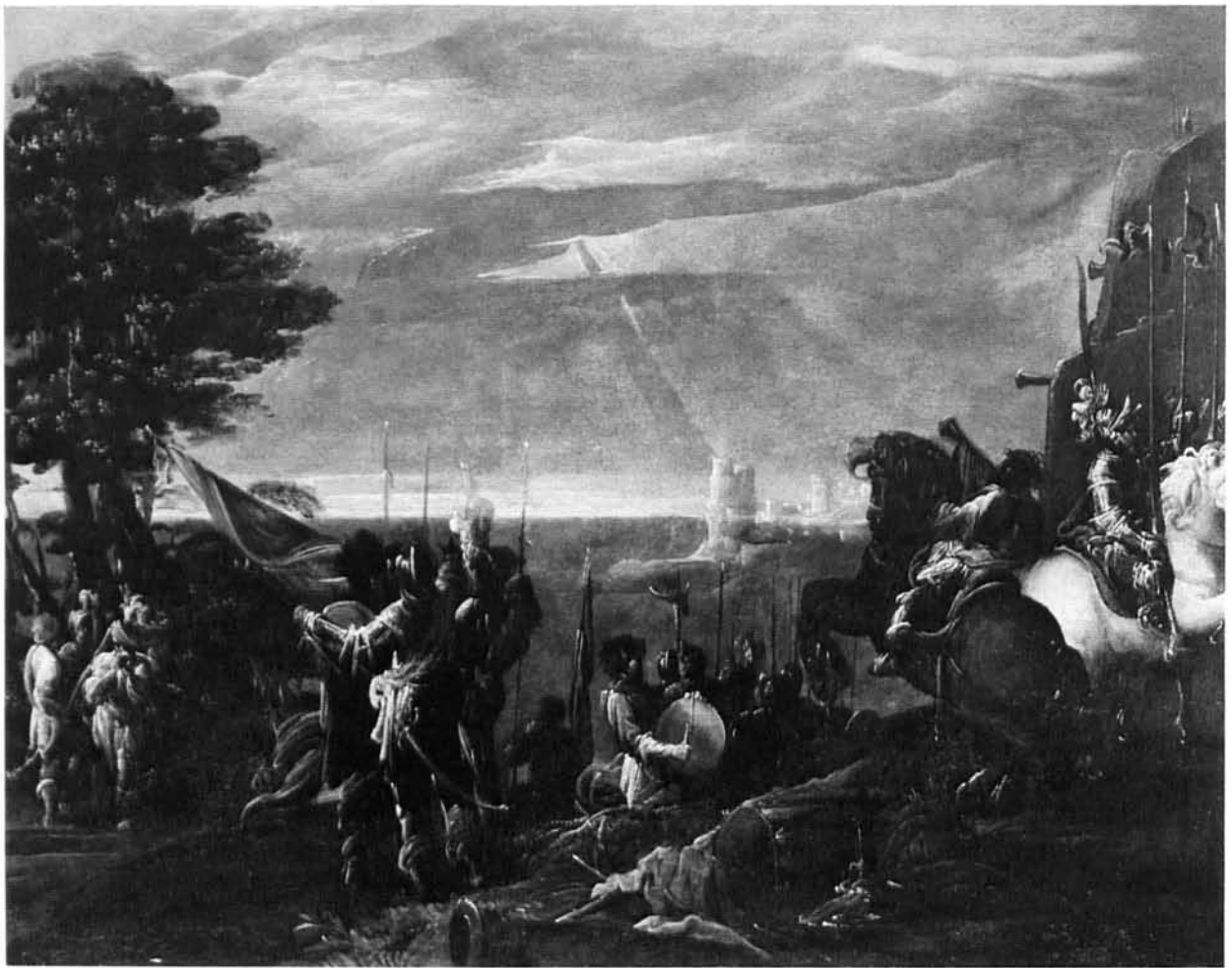


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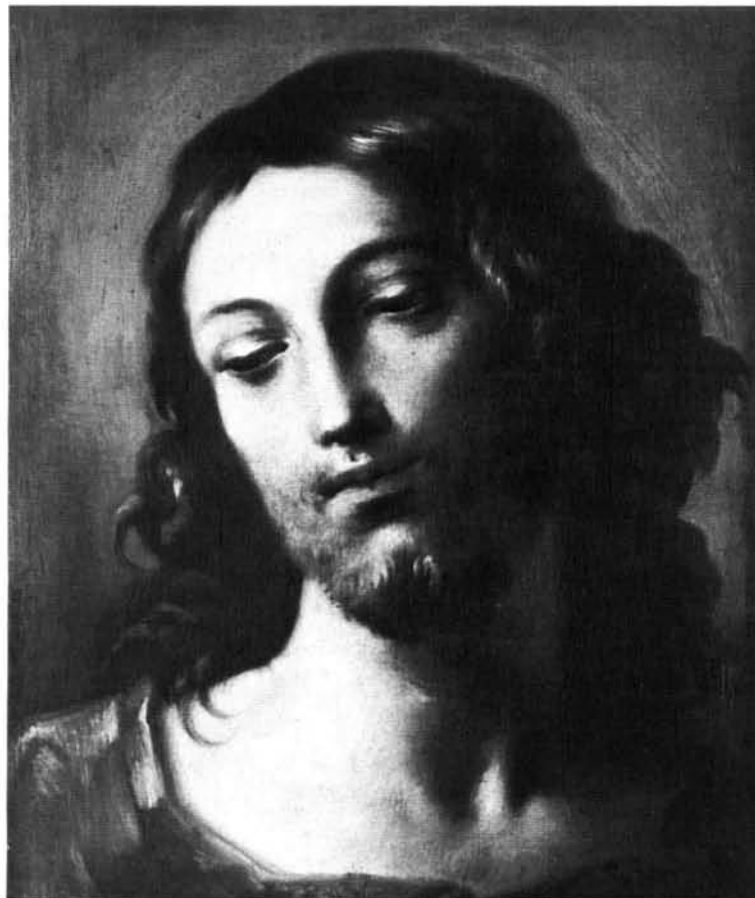


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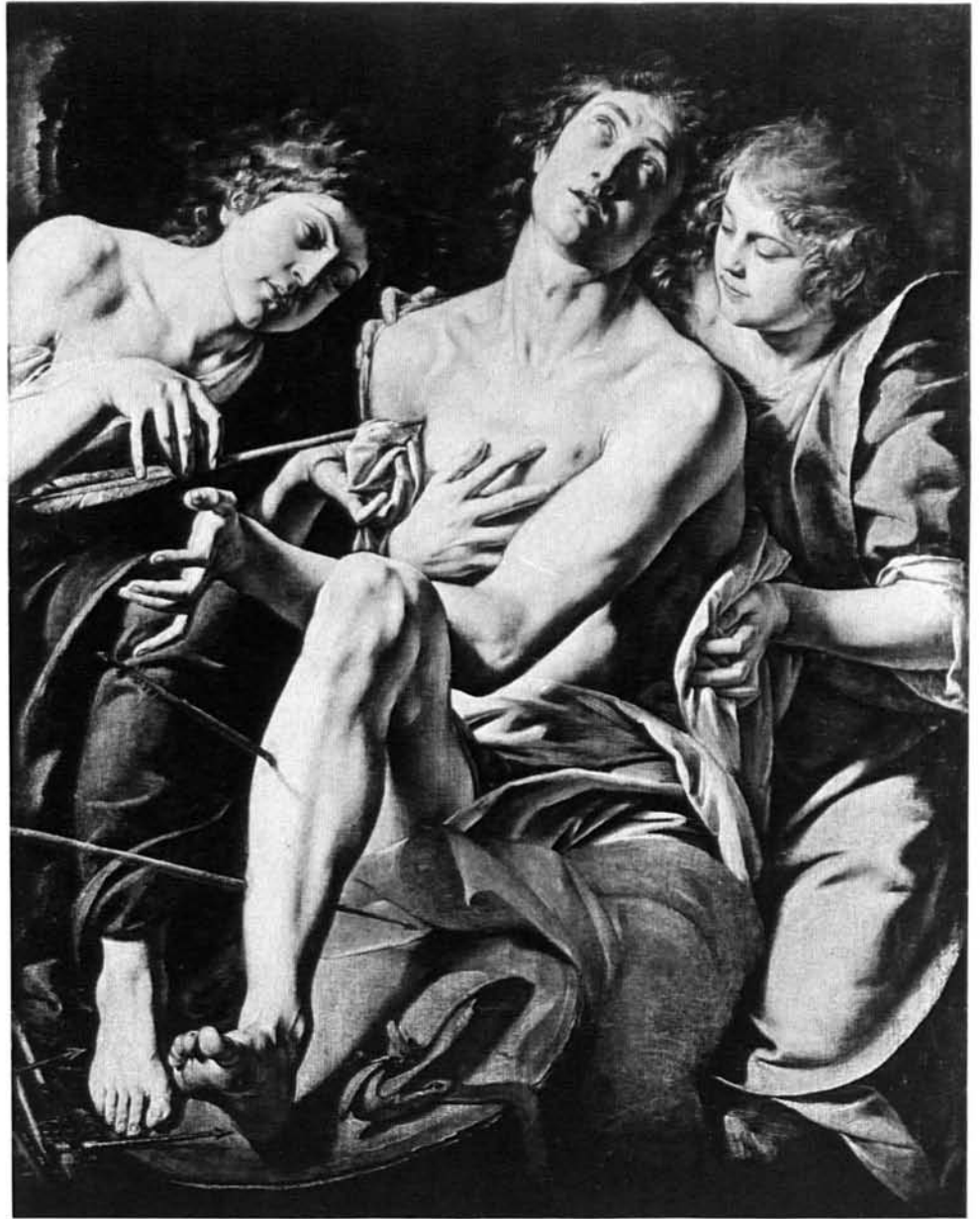


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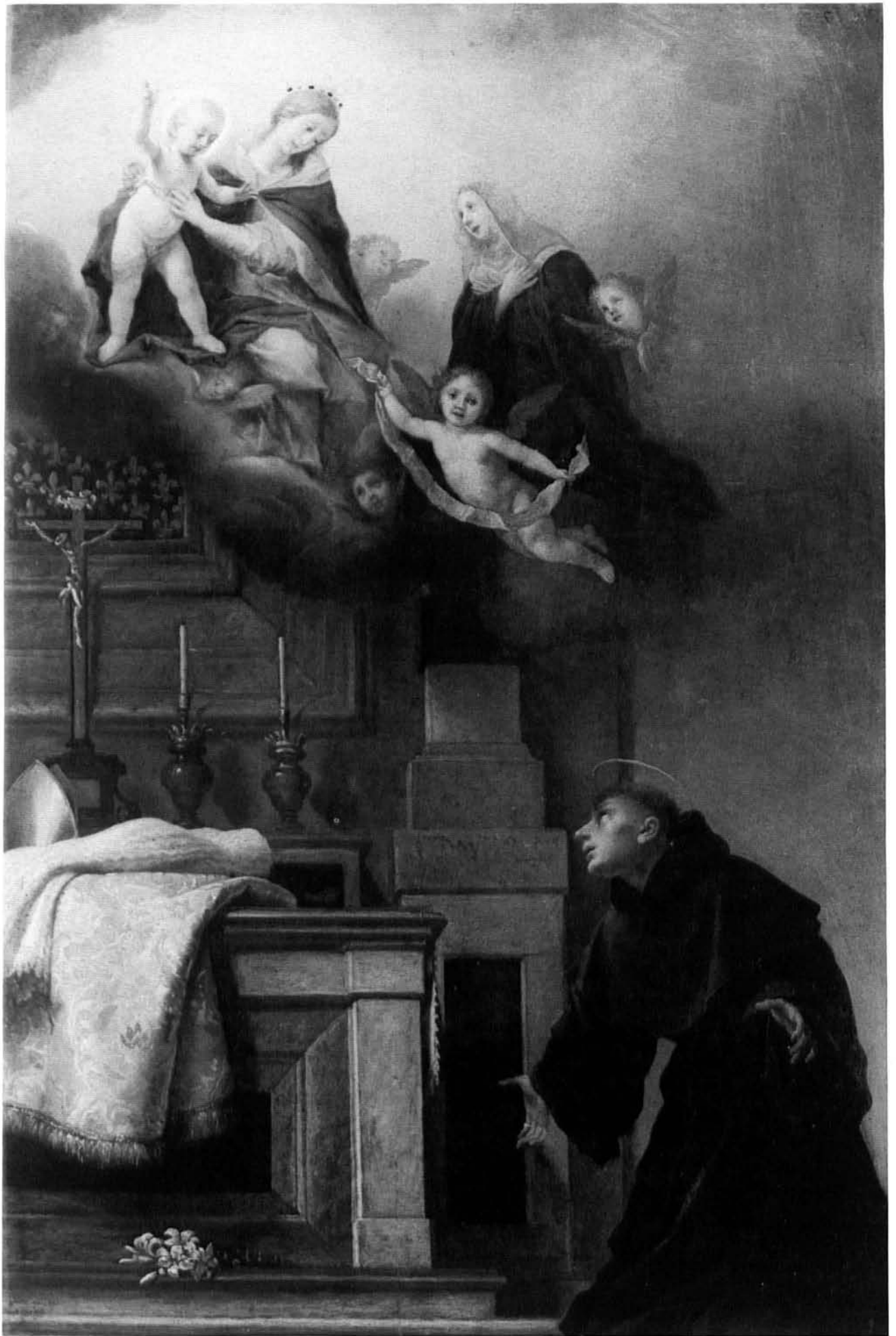


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Fig. 162 (K1693) Bernardo Strozzi: *St. Lawrence Giving the Treasures of the Church to the Poor*. Portland, Ore. (p. 89)

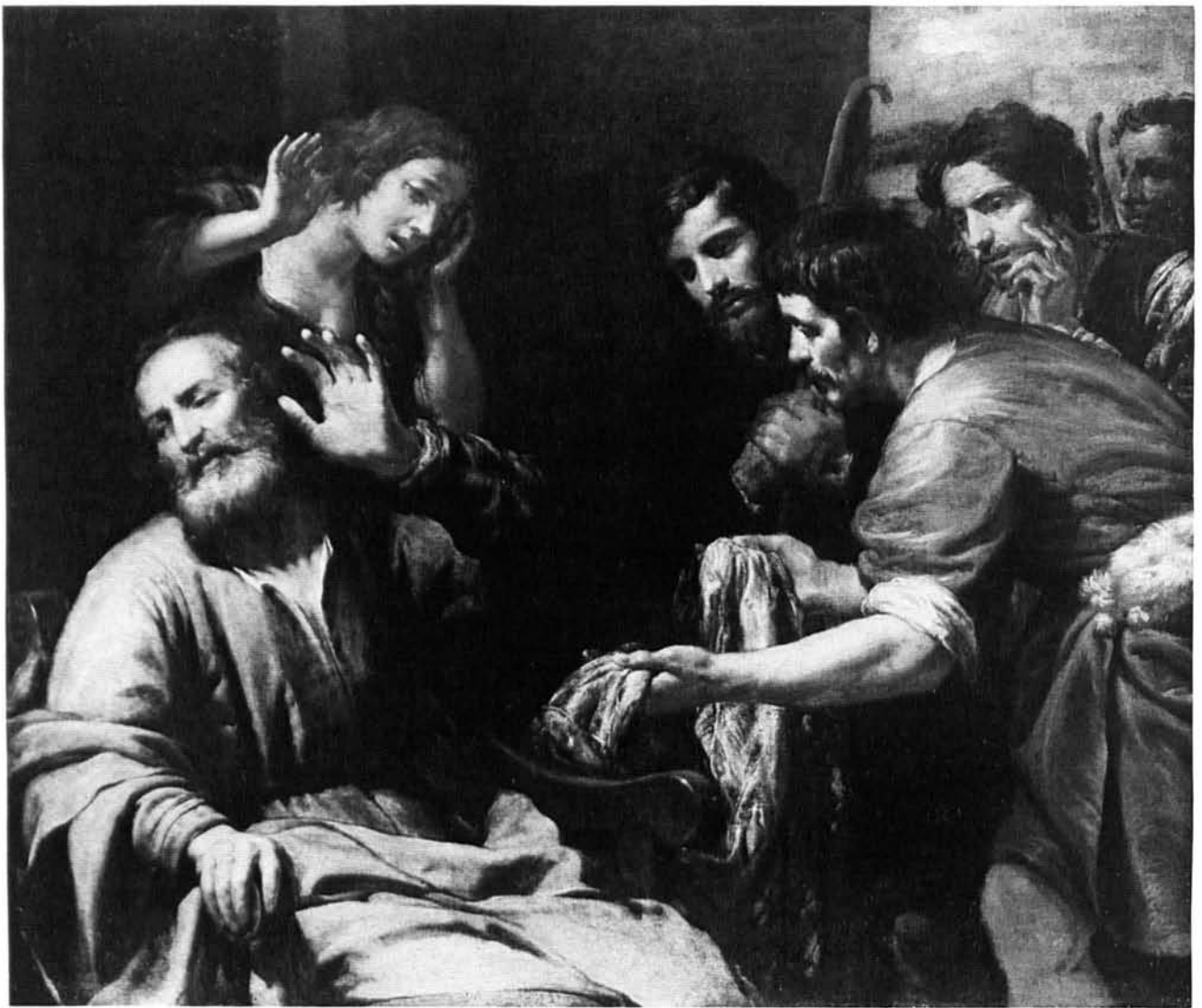


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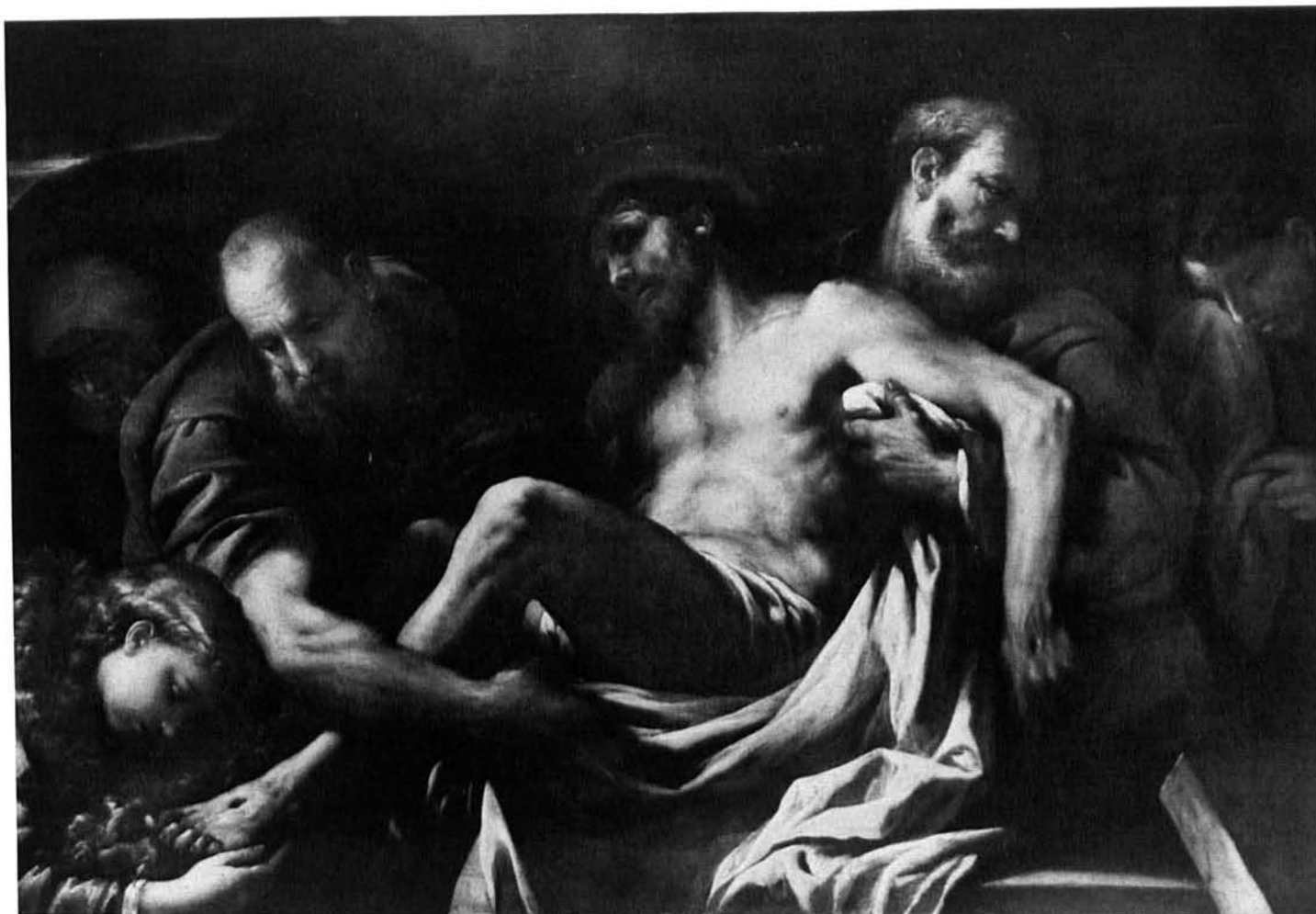


Fig. 174 (κ1787) Luca Giordano: *The Deposition of Christ*. Tulsa, Okla. (p.99)

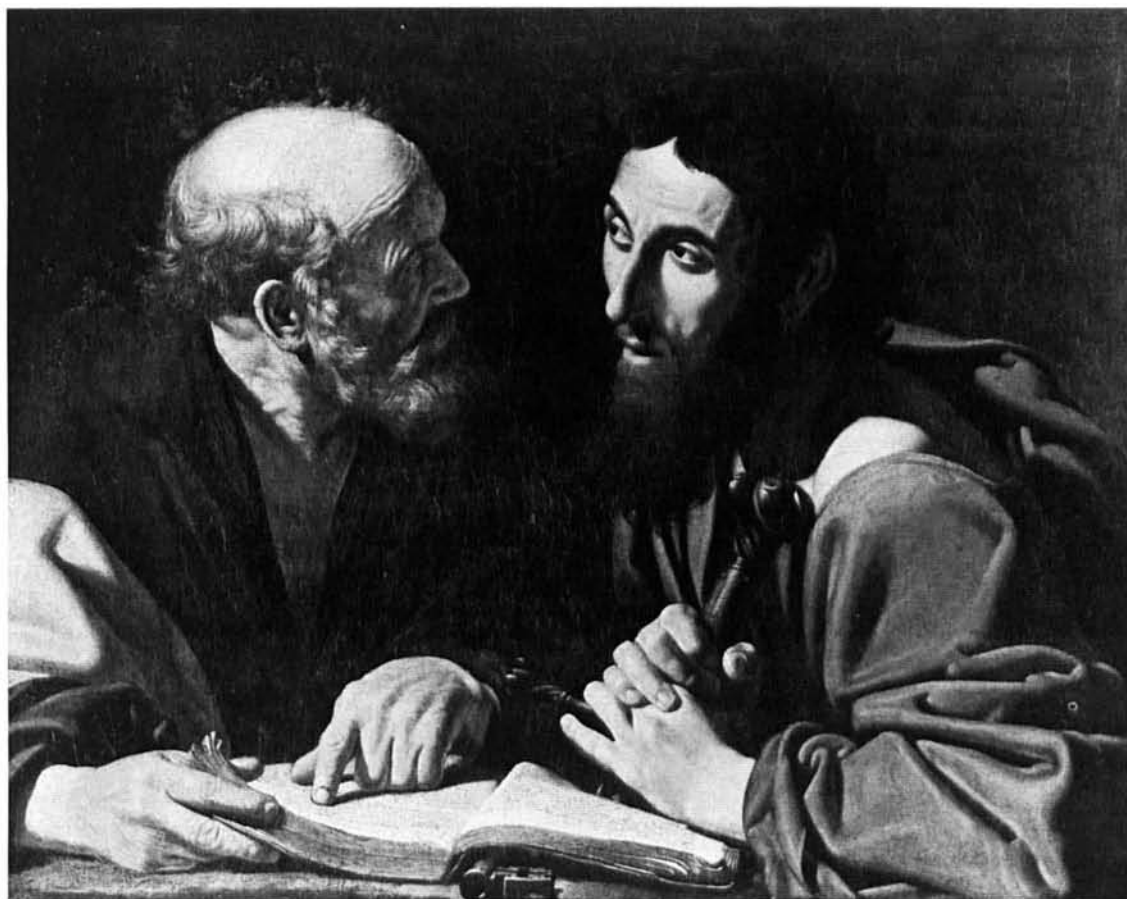


Fig. 175 (κ1535) Attributed to Pietro Novelli: *St. Peter and St. Paul*. Lincoln, Nebr. (p.97)



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Fig. 178 (κ 1576) Salvator Rosa: *St. Paul*. Athens, Ga. (p. 98)

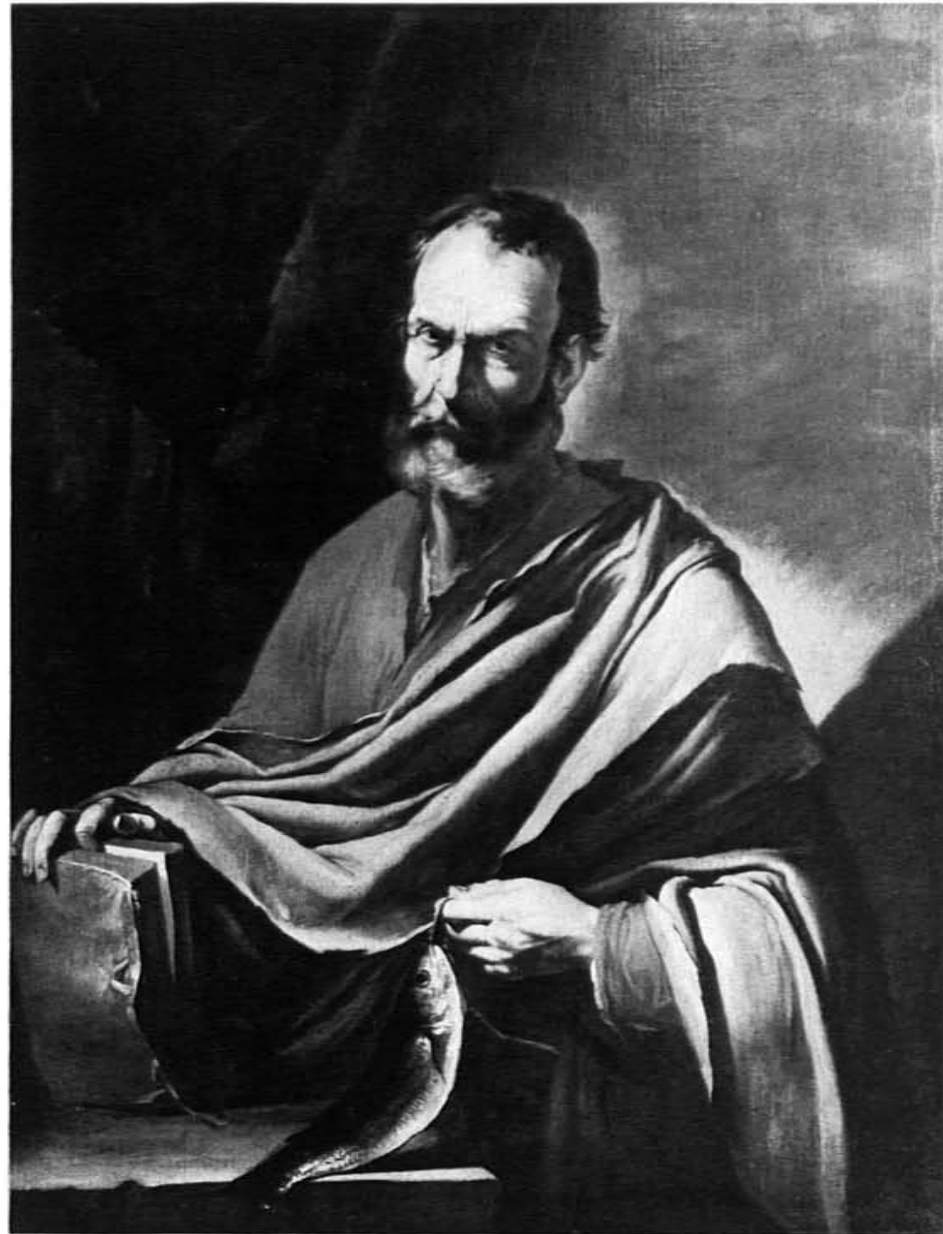


Fig. 179 (κ 1577) Salvator Rosa: *St. Peter*. Hartford, Conn. (p. 98)

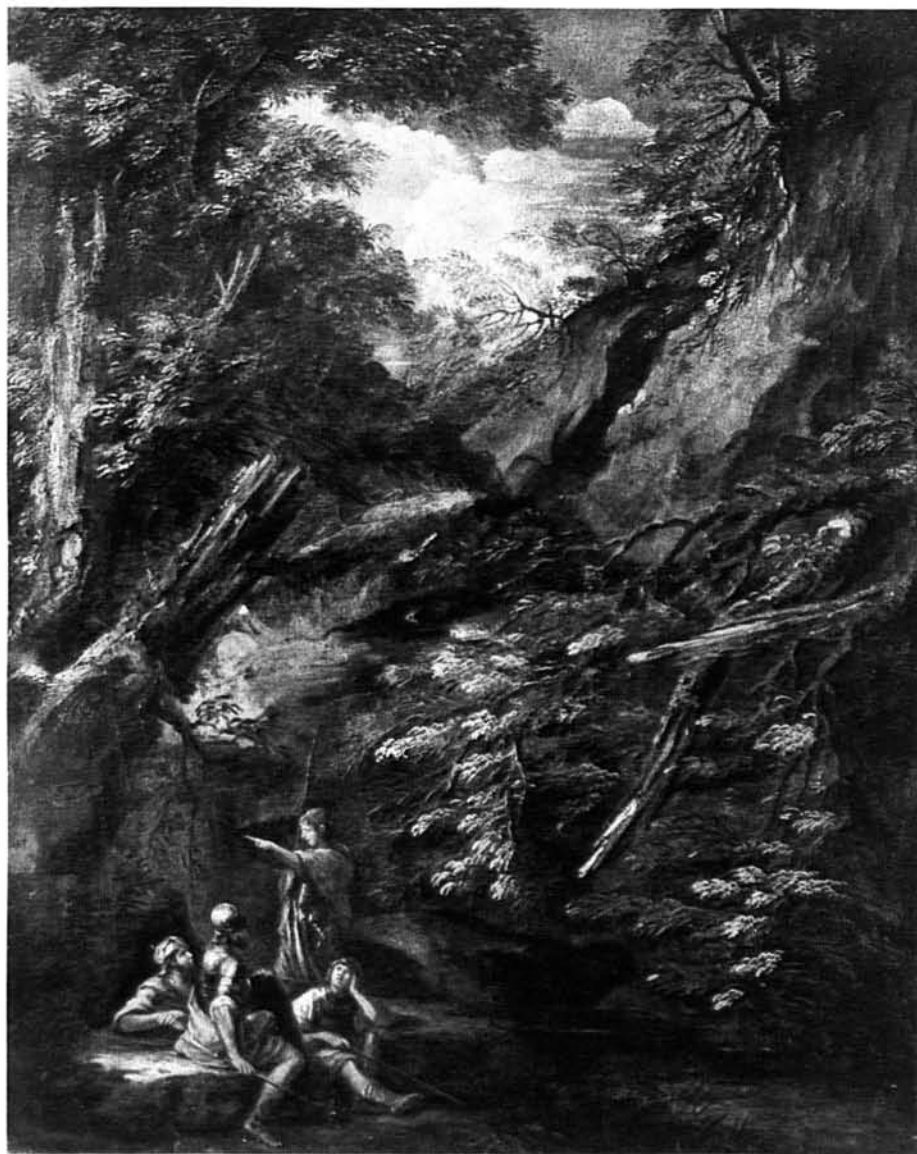


Fig. 180 (K1544) Attributed to Salvator Rosa: *Landscape with Soldiers in a Ravine*.
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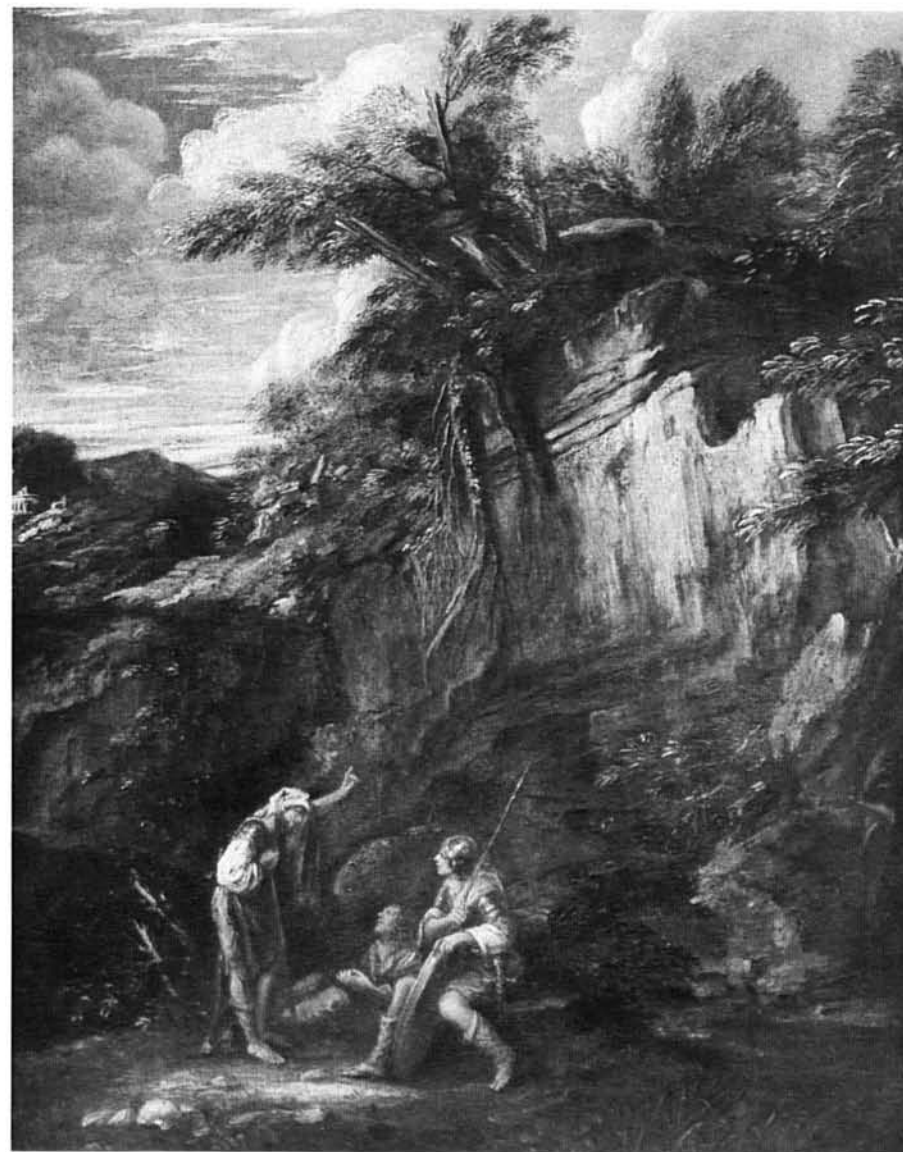


Fig. 181 (K1545) Attributed to Salvator Rosa: *Figures under a Cliff*. Madison, Wis. (p.98)



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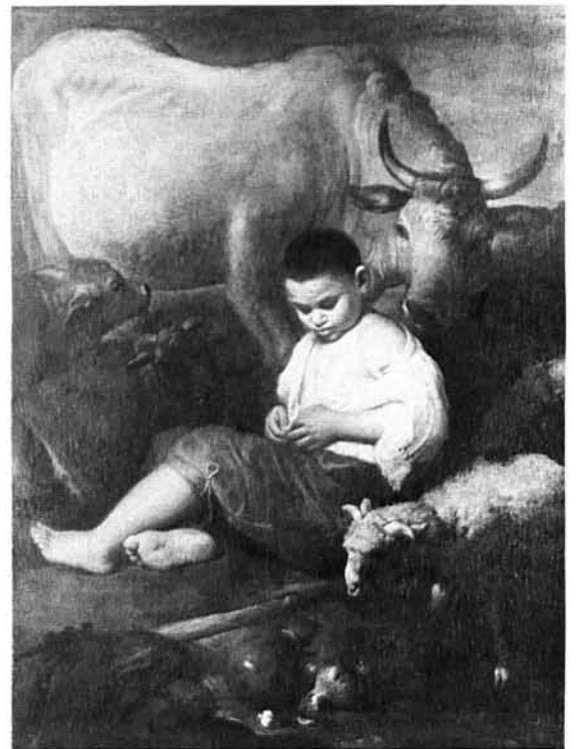


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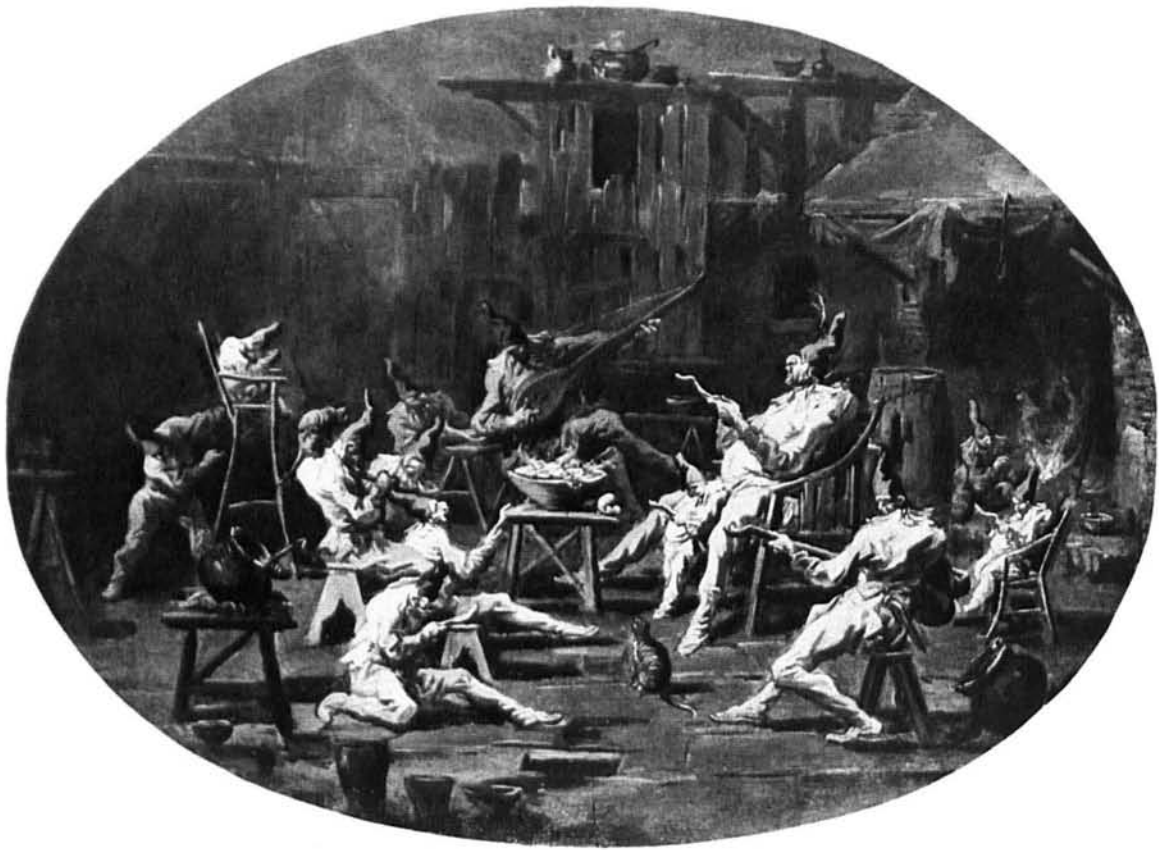


Fig. 212 (K 1952) Alessandro Magnasco: *Pulcinella Singing with His Many Children*, Columbia, S.C. (p. 110)



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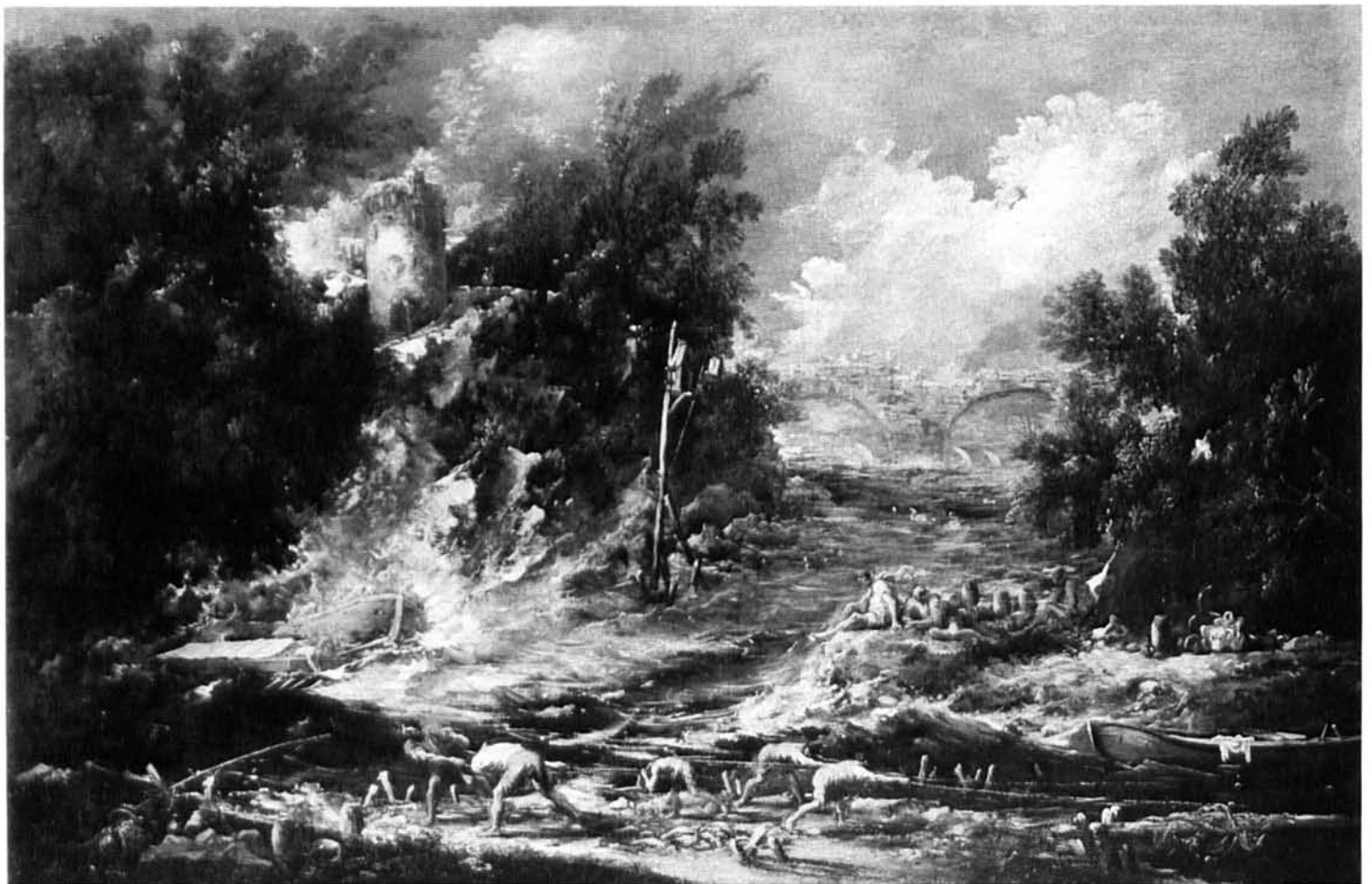


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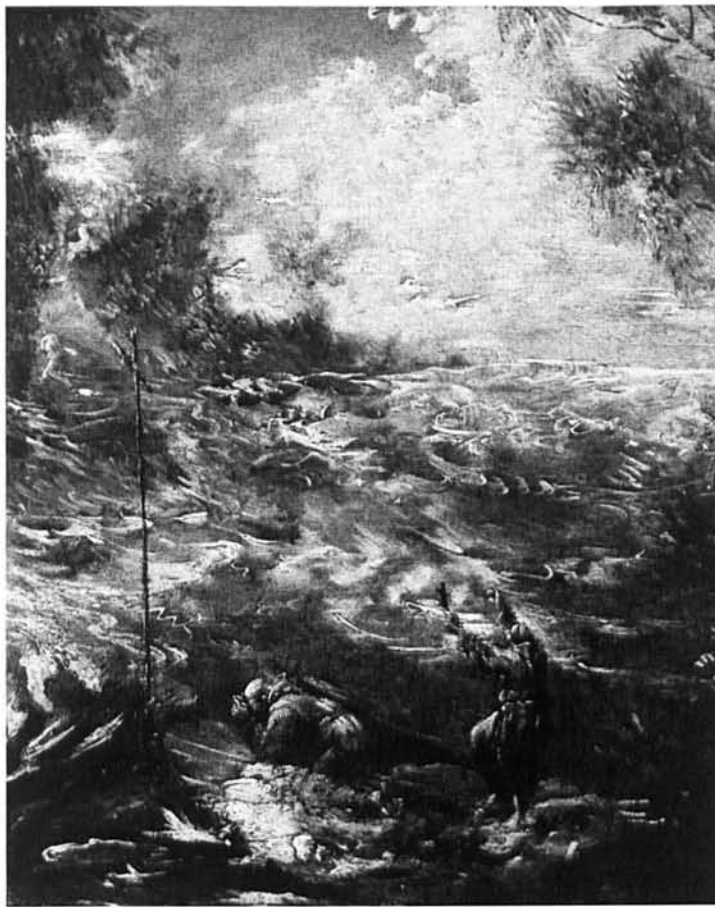


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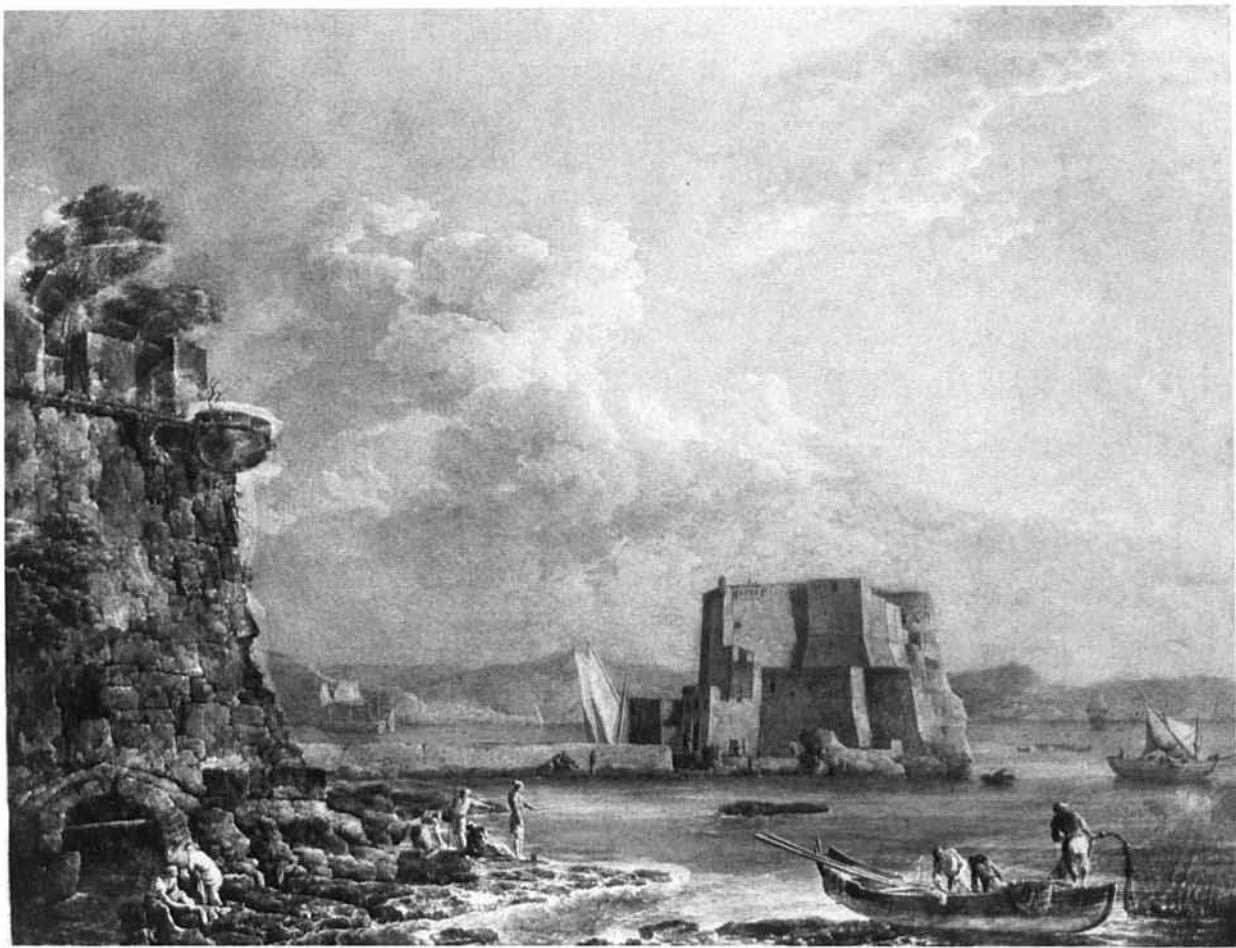


Fig. 236 (κ 1667) Carlo Bonavia: *Castel dell'Ovo*. Honolulu, Hawaii (p. 118)



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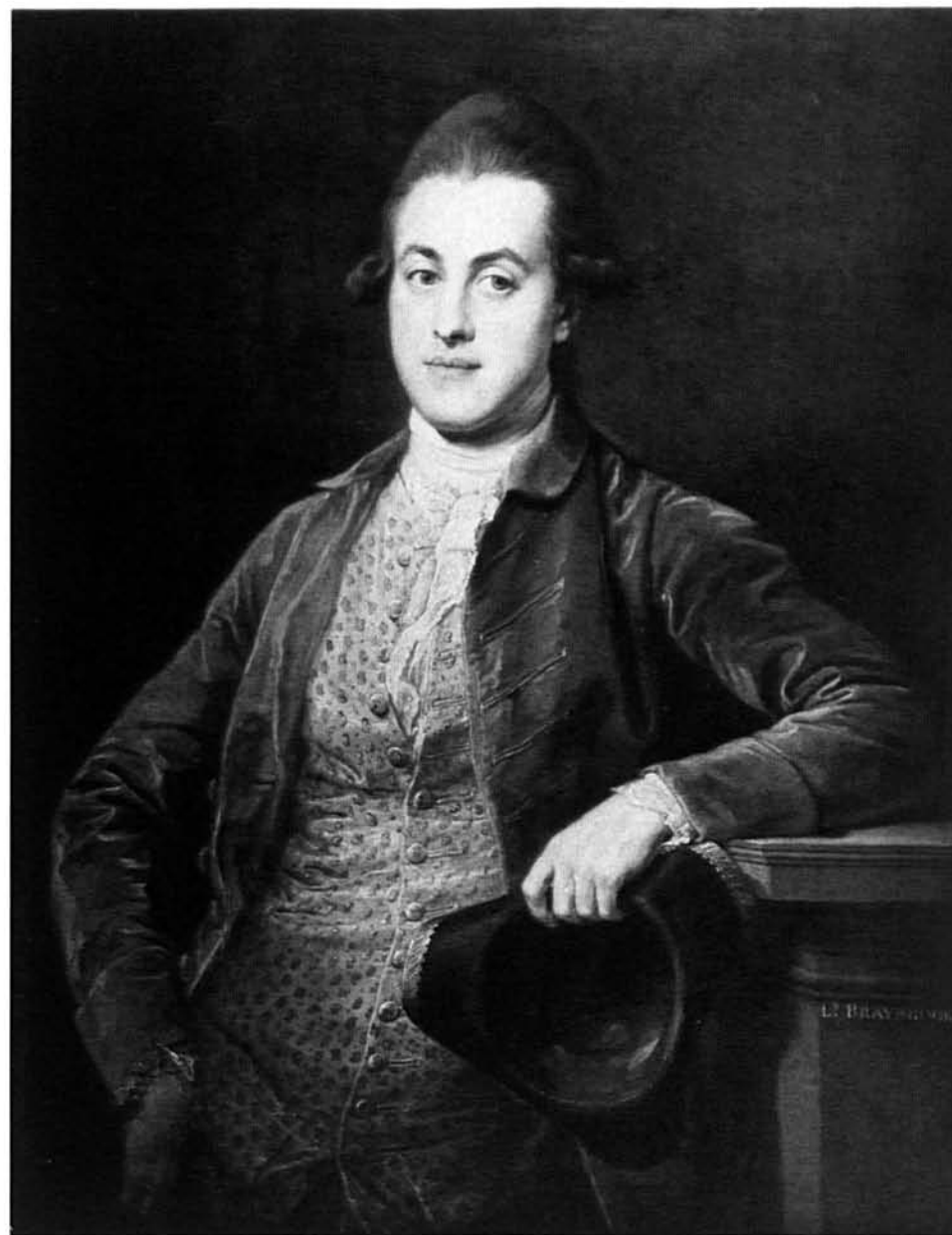


Fig. 239 (κ 1785) Pompeo Girolamo Batoni: *Lord Braybrooke*. Atlanta, Ga. (p. 120)



Fig. 240 (κ2149) Pompeo Girolamo Batoni: *The Triumph of Venice*. Raleigh, N.C. (p. 119)



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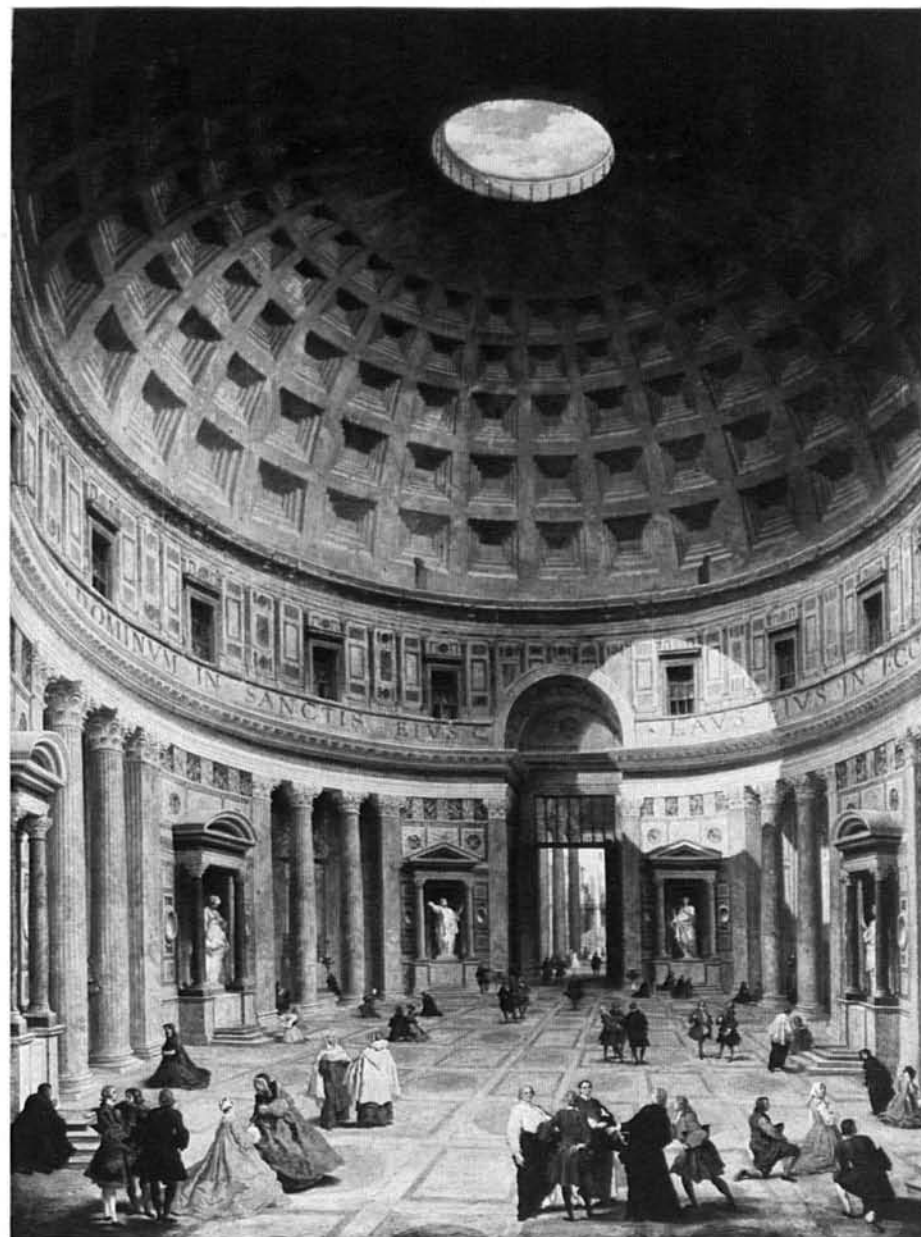


Fig. 242 (κ 31) Giovanni Paolo Panini: *The Interior of the Pantheon*. Washington, D.C. (p. 122)



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Fig. 246 (κ 1780) Pietro della Vecchia: *Portrait of a Bearded Man*. Amherst, Mass. (p. 124)



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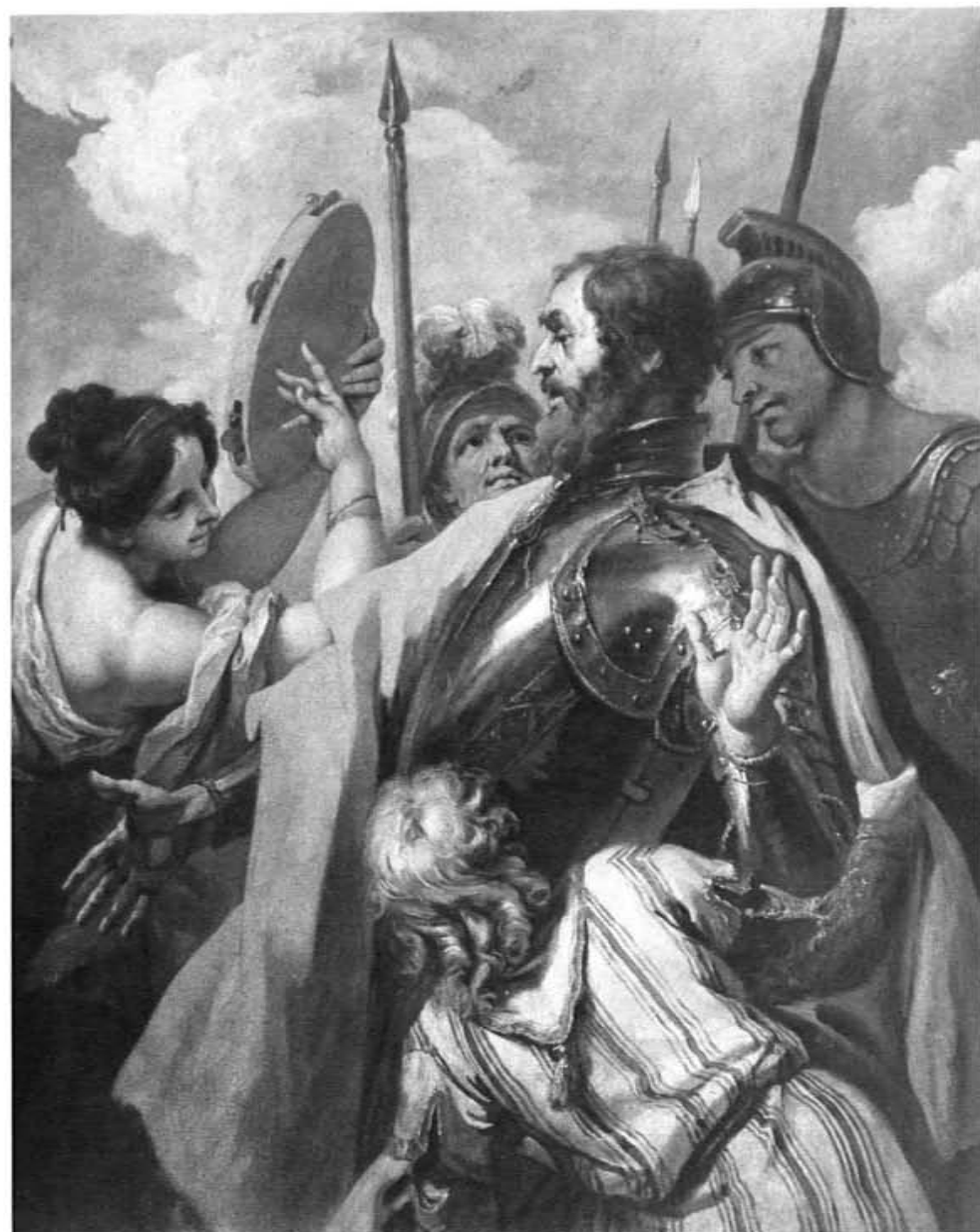
Fig. 249 (κ 1813) Sebastiano and Marco Ricci: *The Death of St. Paul the Hermit*. Lawrence, Kans. (p. 129)



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Fig. 257 (κ 1026) Sebastiano and Marco Ricci: *Moses Striking the Rock*. Savannah, Ga. (p. 131)



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Fig. 259 (κ 1956) Sebastiano and Marco Ricci: *Memorial to Admiral Sir Cloudisley Shovell*. Washington, D.C. (p. 131)



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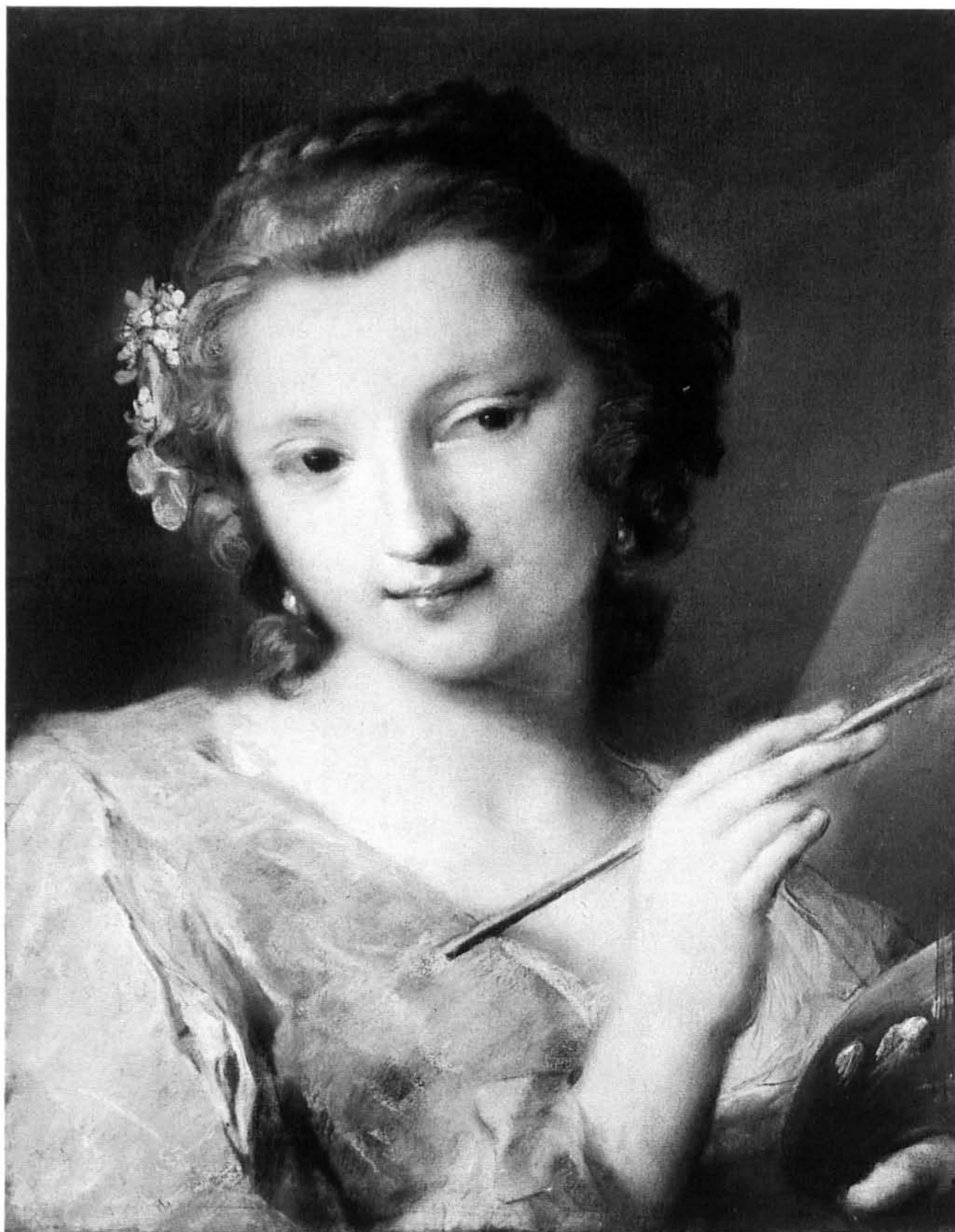


Fig. 261 (κ 272) Rosalba Carriera: *Allegory of Painting*. Washington, D.C. (p. 133)

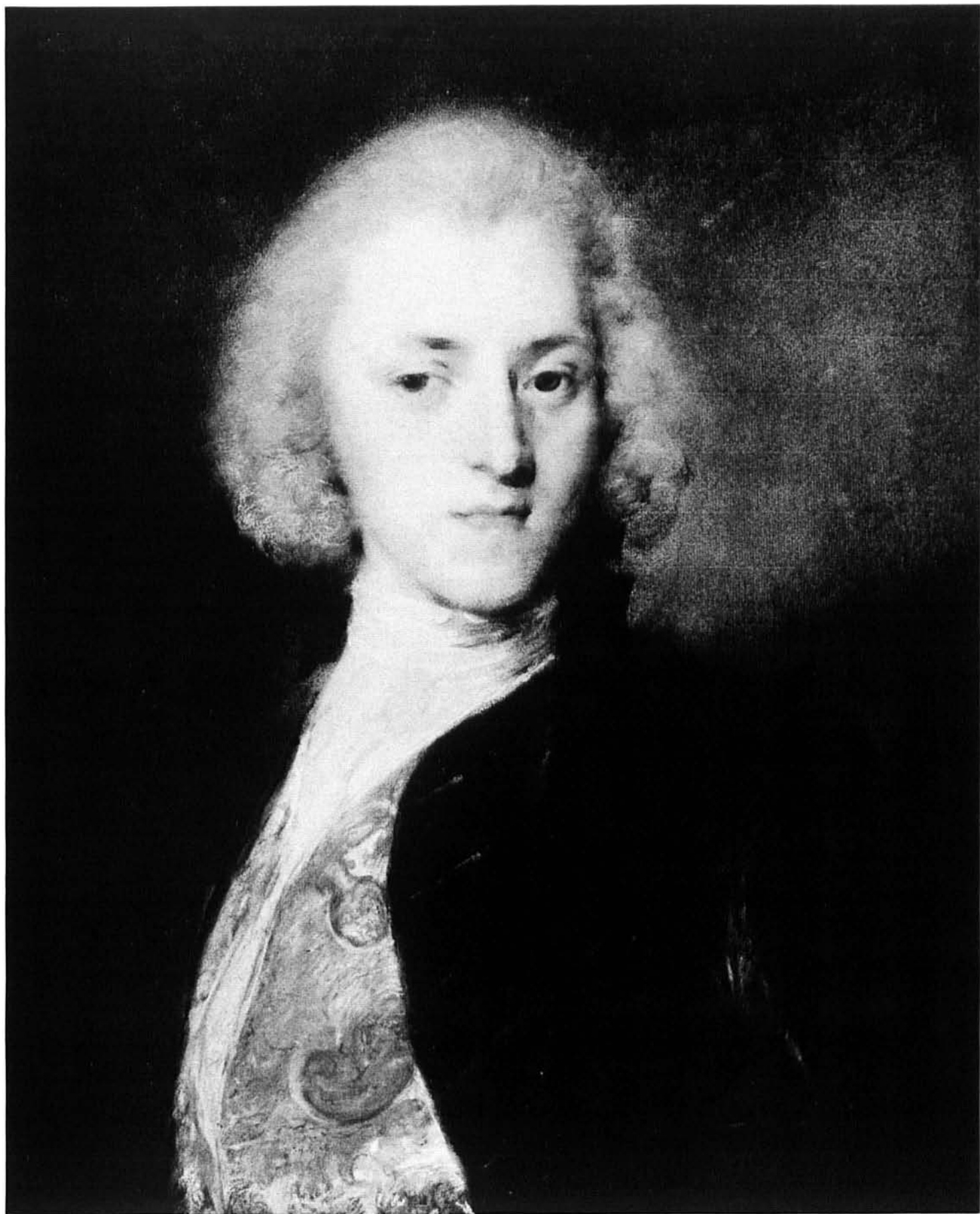


Fig. 262 (κ 149) Rosalba Carriera: *Sir John Reade, Bart.* Washington, D.C. (p. 134)

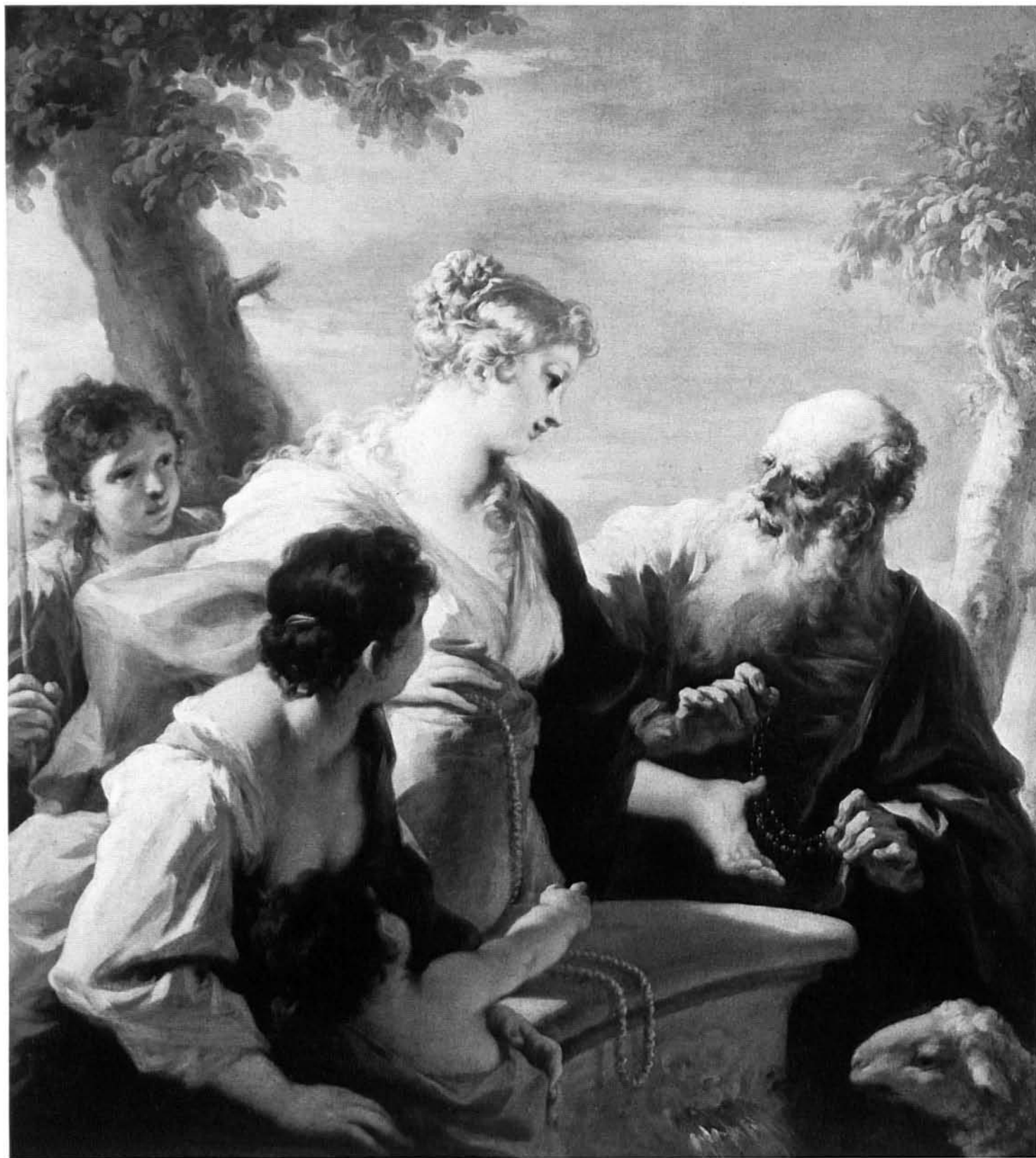


Fig. 263 (κ1699) Giovanni Antonio Pellegrini: *Rebecca at the Well*. In great part destroyed by fire (p. 134)



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Fig. 273 (κ1587) Attributed to Domenico Maggiotto:
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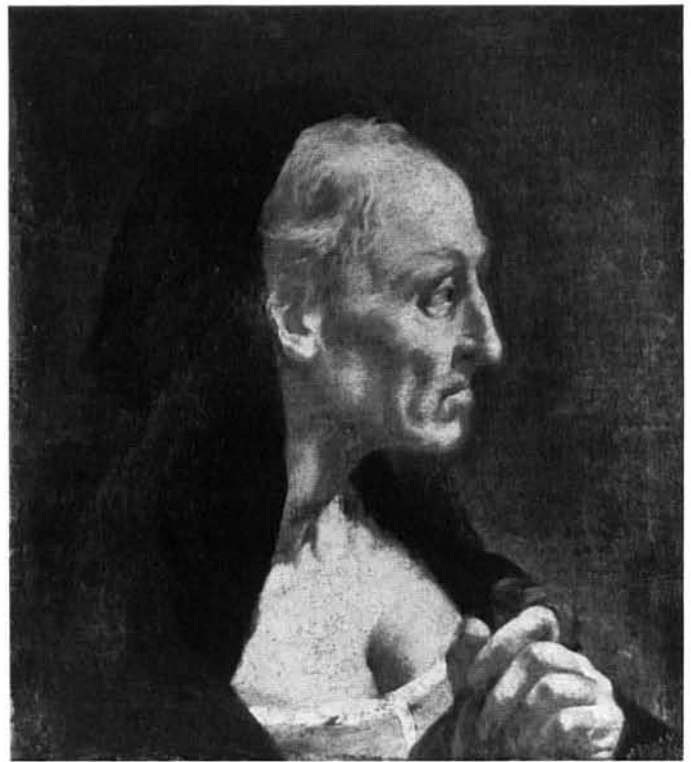


Fig. 274 (κ1809) Giulia Lama: *Portrait of an Old Woman*.
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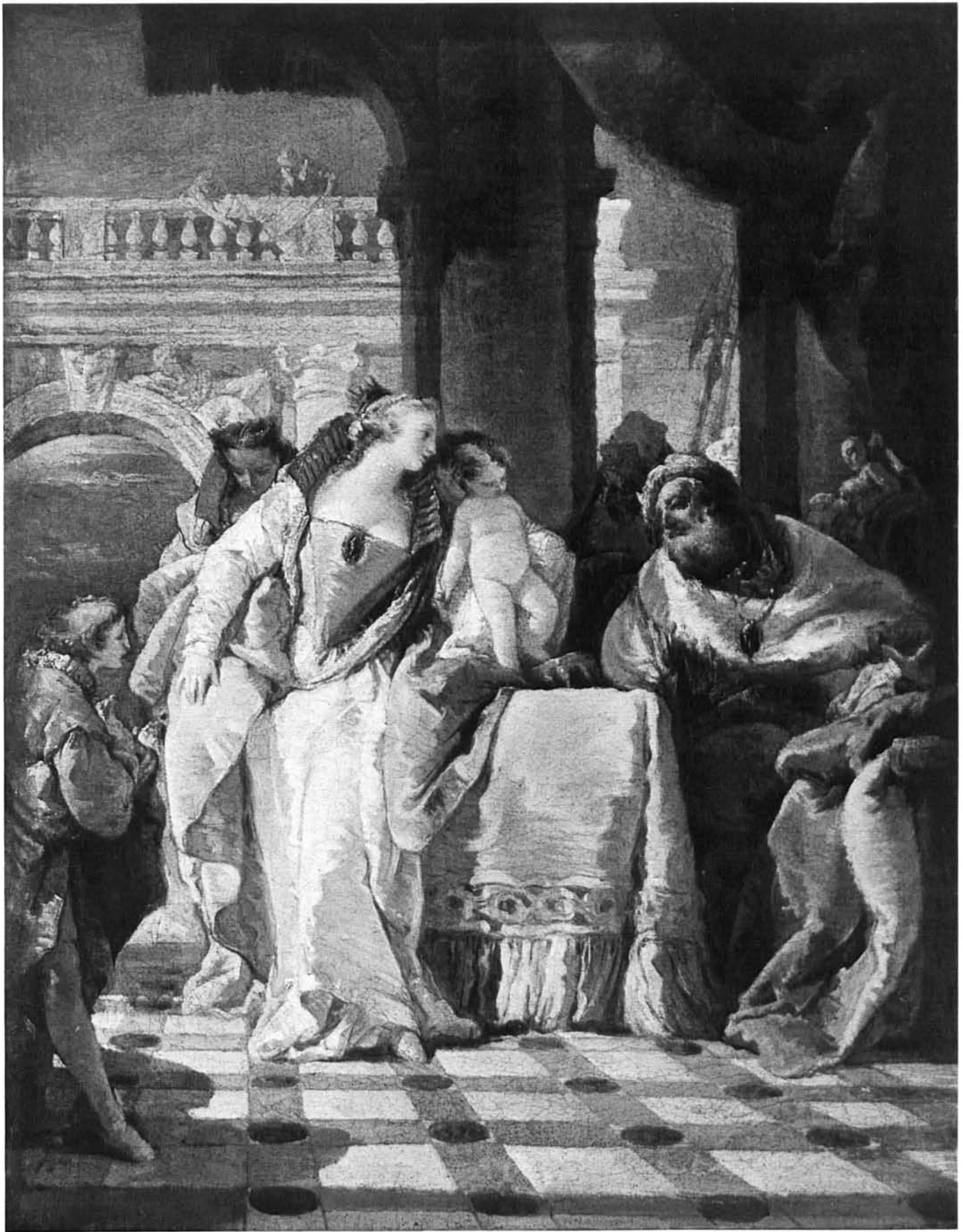


Fig. 292 (κ 5) Follower of Giovanni Battista Tiepolo: *The Child Moses Spurns the Crown of Pharaoh*. Amherst, Mass. (p. 153)



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Fig. 309 (κ1806) Canaletto: *View of the Grand Canal*. Birmingham, Ala. (p. 160)

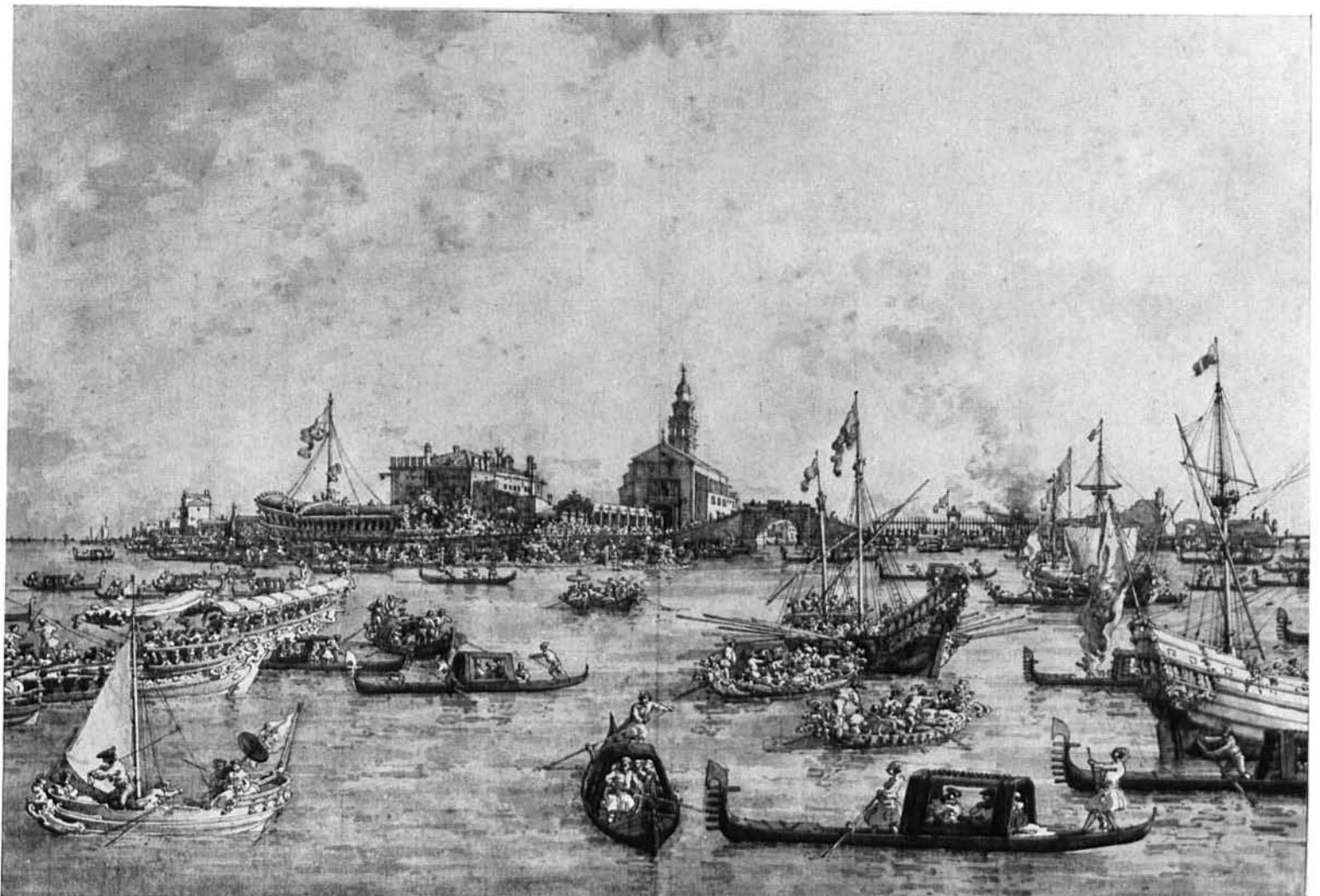


Fig. 310 (κ433) Canaletto: *Ascension Day Festival at Venice*. Washington, D.C. (p. 162)



Fig. 311 (K2173) Canaletto: *The Grand Canal from the Campo San Vio*. Memphis, Tenn. (p. 161)

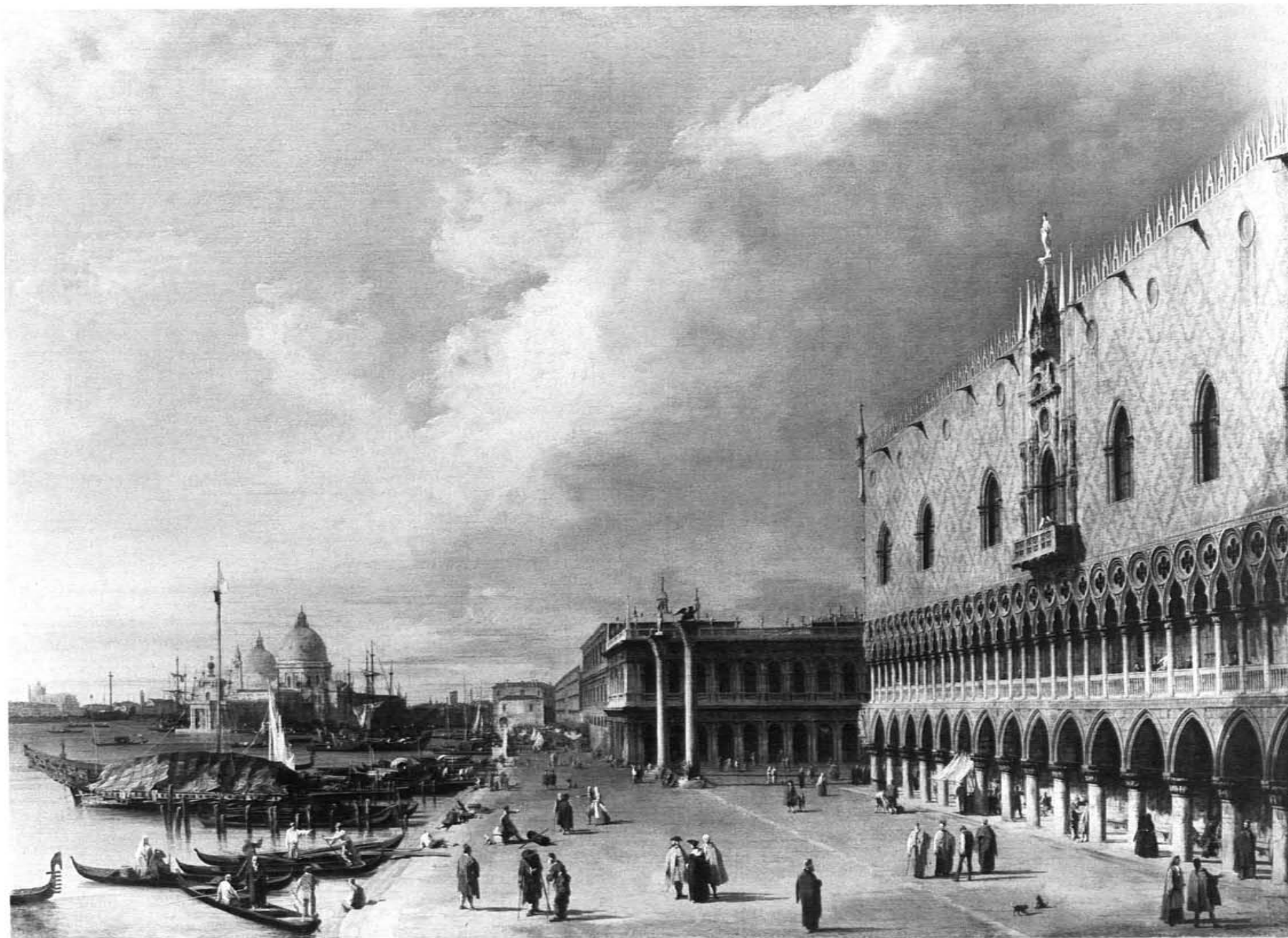


Fig. 312 (К2174) Canaletto: *View of the Molo*. El Paso, Tex. (p. 161)



Fig. 313 (K2175) Canaletto: *The Portello and the Brenta Canal at Padua*. Washington, D.C. (p. 162)

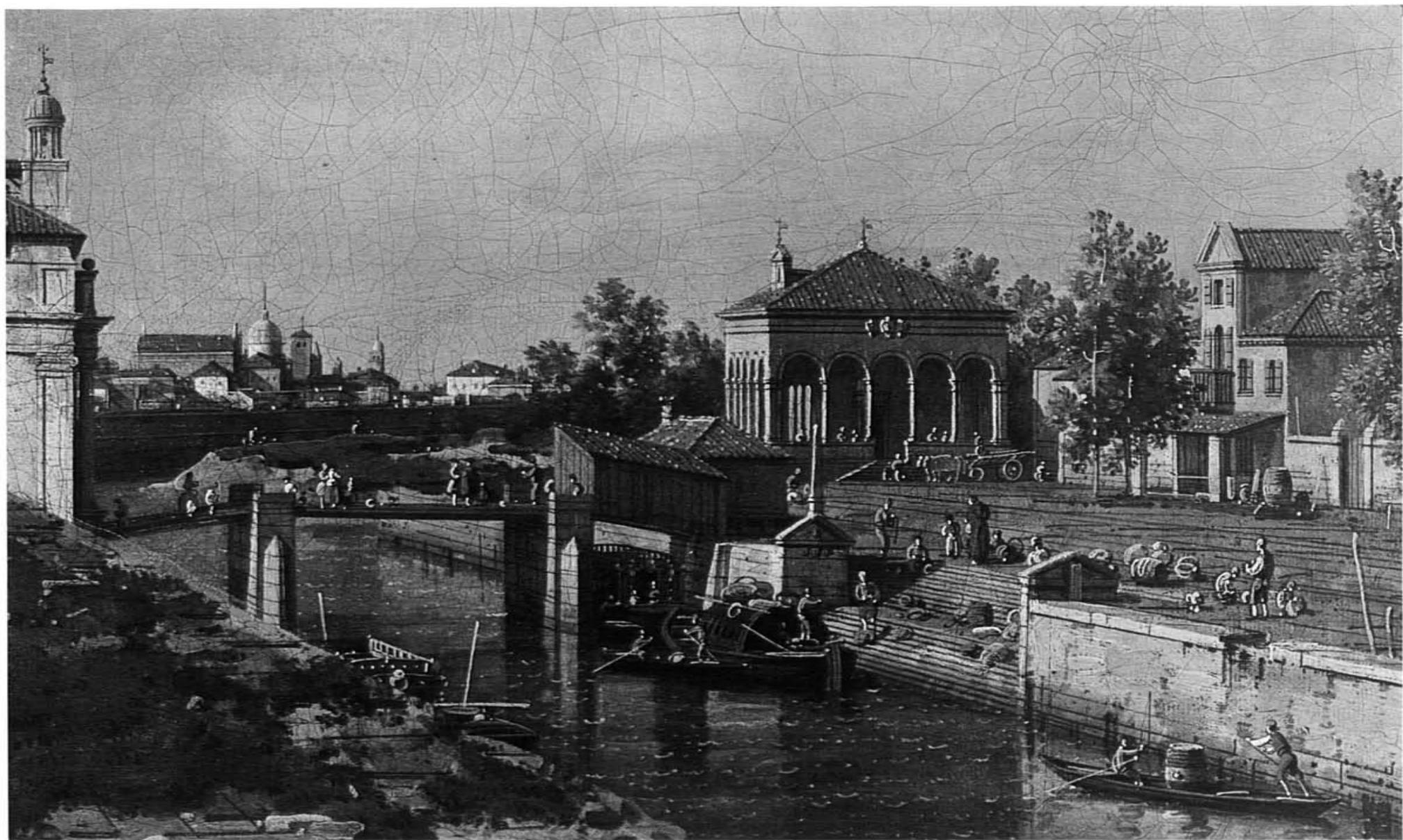


Fig. 314 Detail from Fig. 313



Fig. 315 (K252) Attributed to Canaletto: *View of the Molo*. Columbia, S.C. (p.163)



Fig. 316 (K1807) Studio of Canaletto: *Bacino di San Marco*. Seattle, Wash. (p.164)

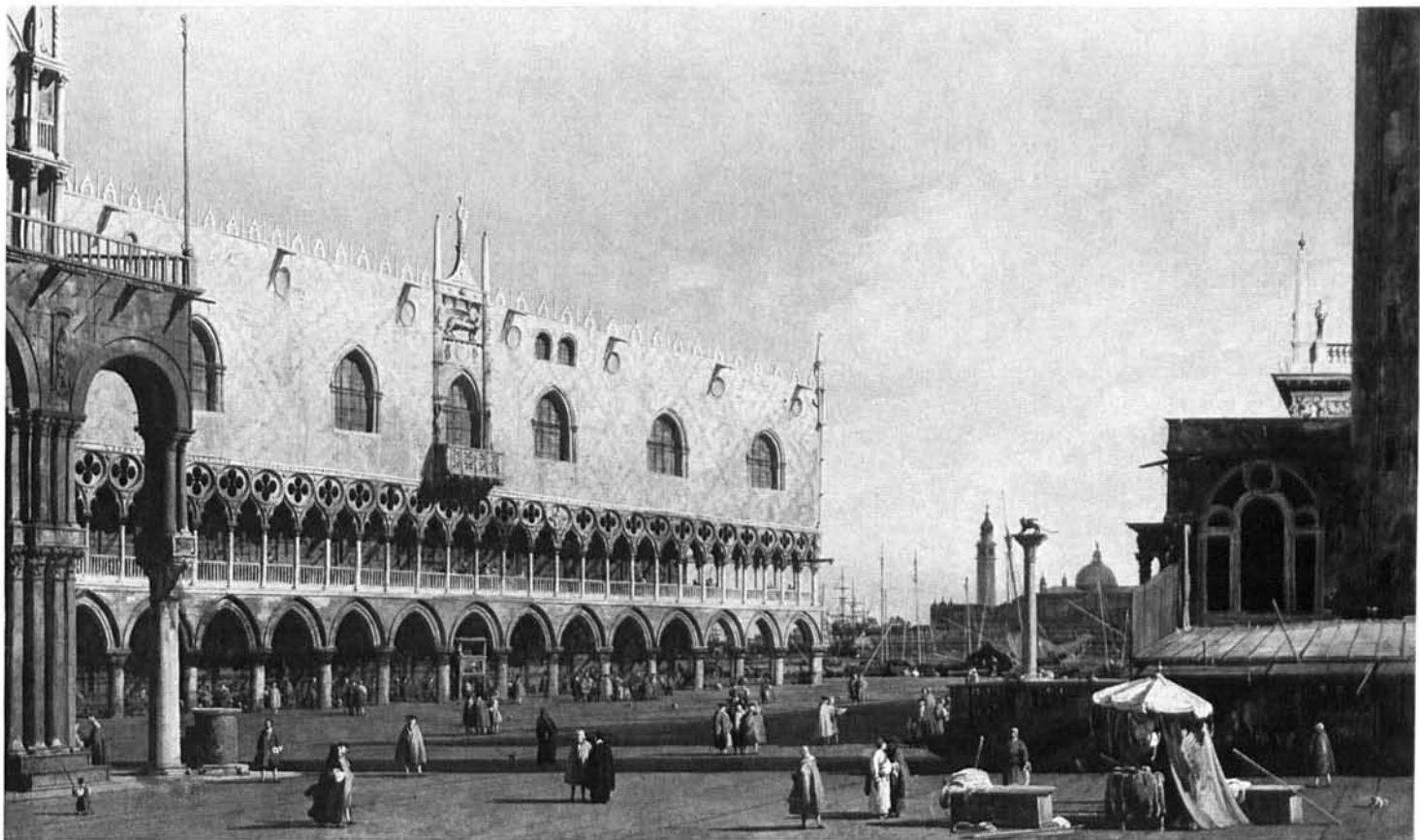


Fig. 317 (κ1805) Studio of Canaletto: *The Piazzetta in Venice*. Allentown, Pa. (p. 164)

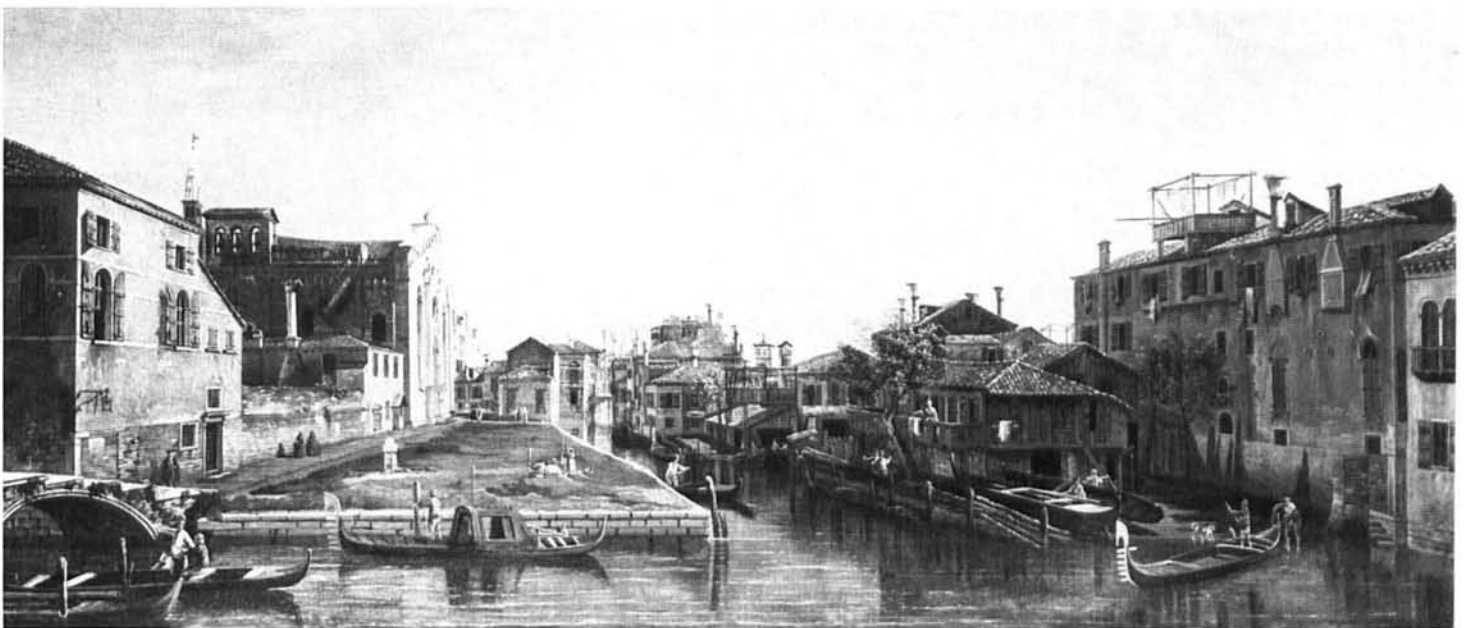


Fig. 318 (κ1919) Bernardo Bellotto: *View on a Canal*. Notre Dame, Ind. (p. 165)



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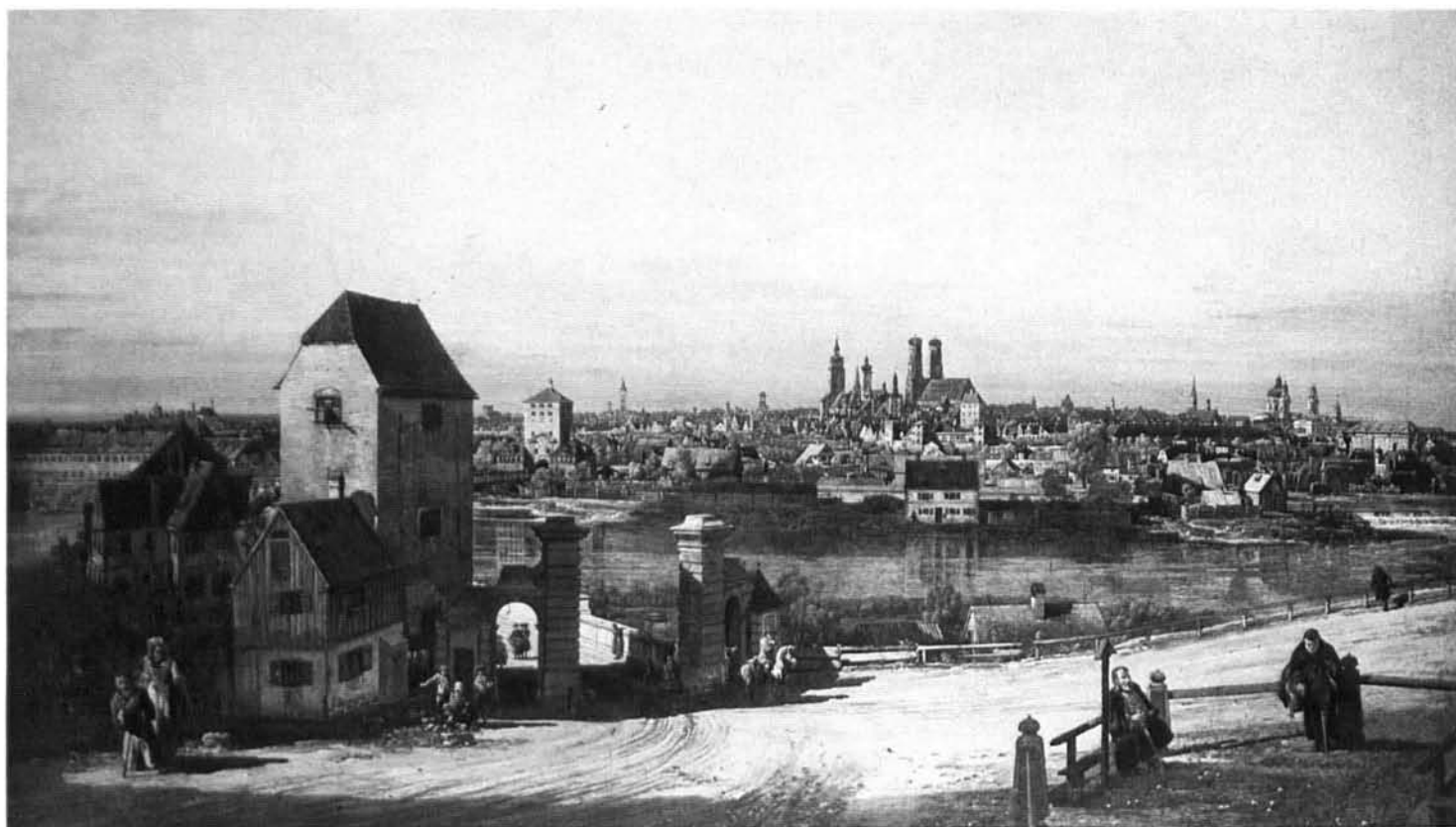


Fig. 320 (κ1865) Bernardo Bellotto and Assistant: *View of Munich*. Washington, D.C. (p. 167)

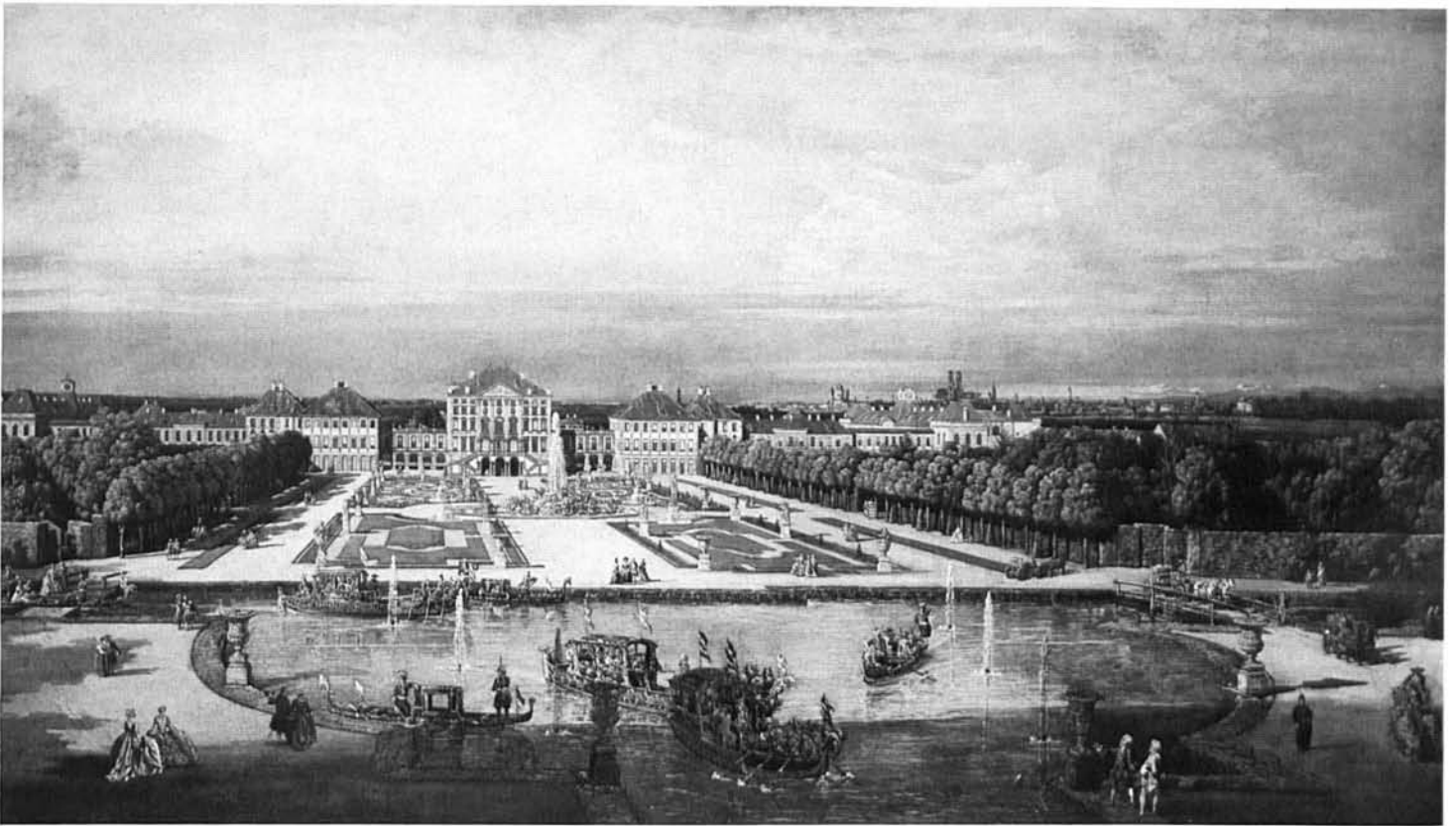


Fig. 321 (κ1864) Bernardo Bellotto and Assistant: *The Castle of Nymphenburg*. Washington, D.C. (p. 168)



Fig. 322 (κ1882) Bernardo Bellotto and Assistant: *Dresden Looking Upstream from the Right Bank of the Elbe*. Tulsa, Okla. (p. 166)

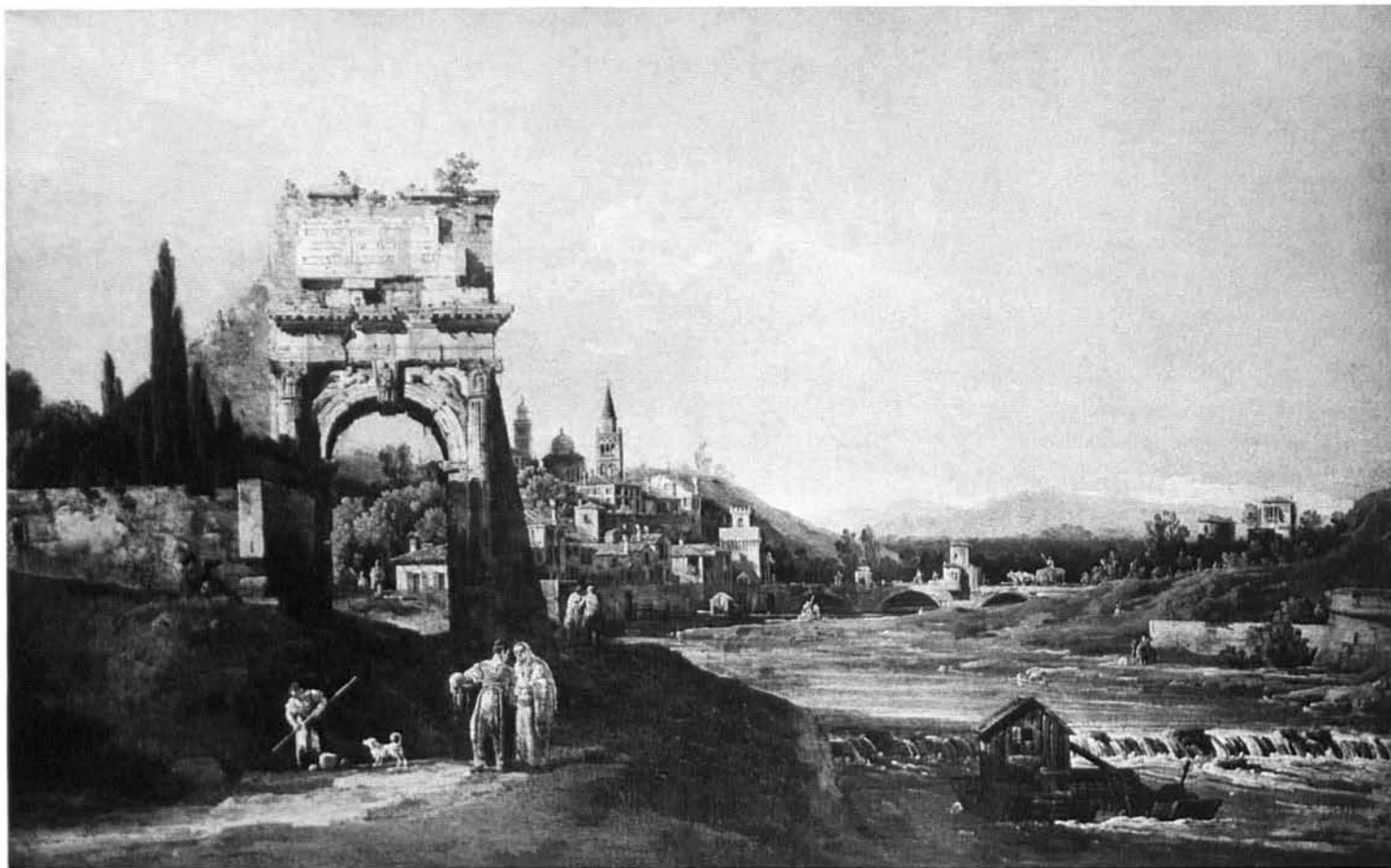


Fig. 323 (κ 1589) Attributed to Bernardo Bellotto: *Imaginary Landscape*. Columbia, S.C. (p. 169)



Fig. 324 Detail from Fig. 325

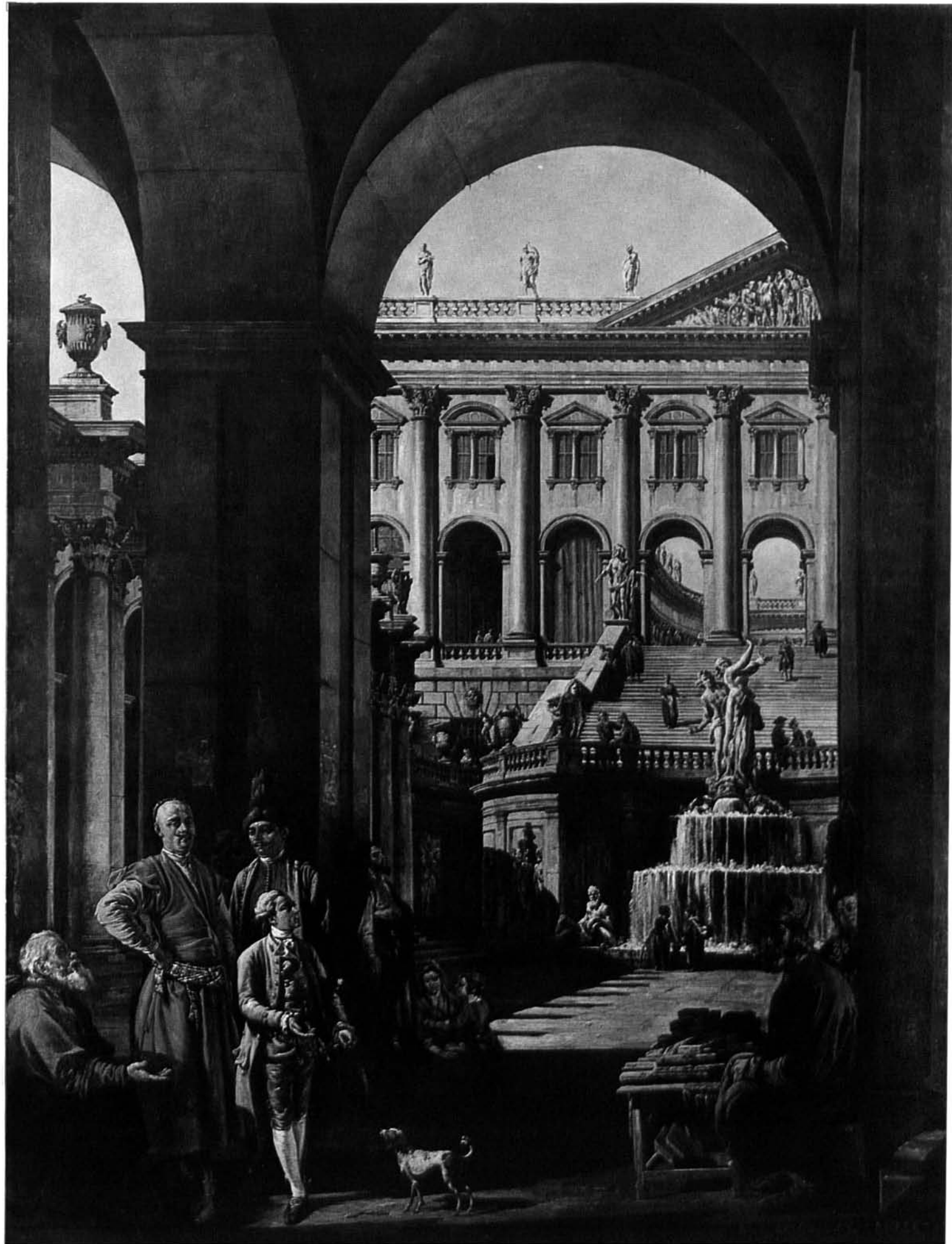


Fig. 325 (K1691) Bernardo Bellotto: *Entrance to a Palace, El Paso, Tex.* (p. 166)



Fig. 326 (κ2180) Michele Marieschi: *The Grand Canal at Palazzo Foscari*, Raleigh, N.C. (p. 169)



Fig. 327 (κ1332) Francesco Guardi: *A Seaport and Classical Ruins in Italy*, Washington, D.C. (p. 171)

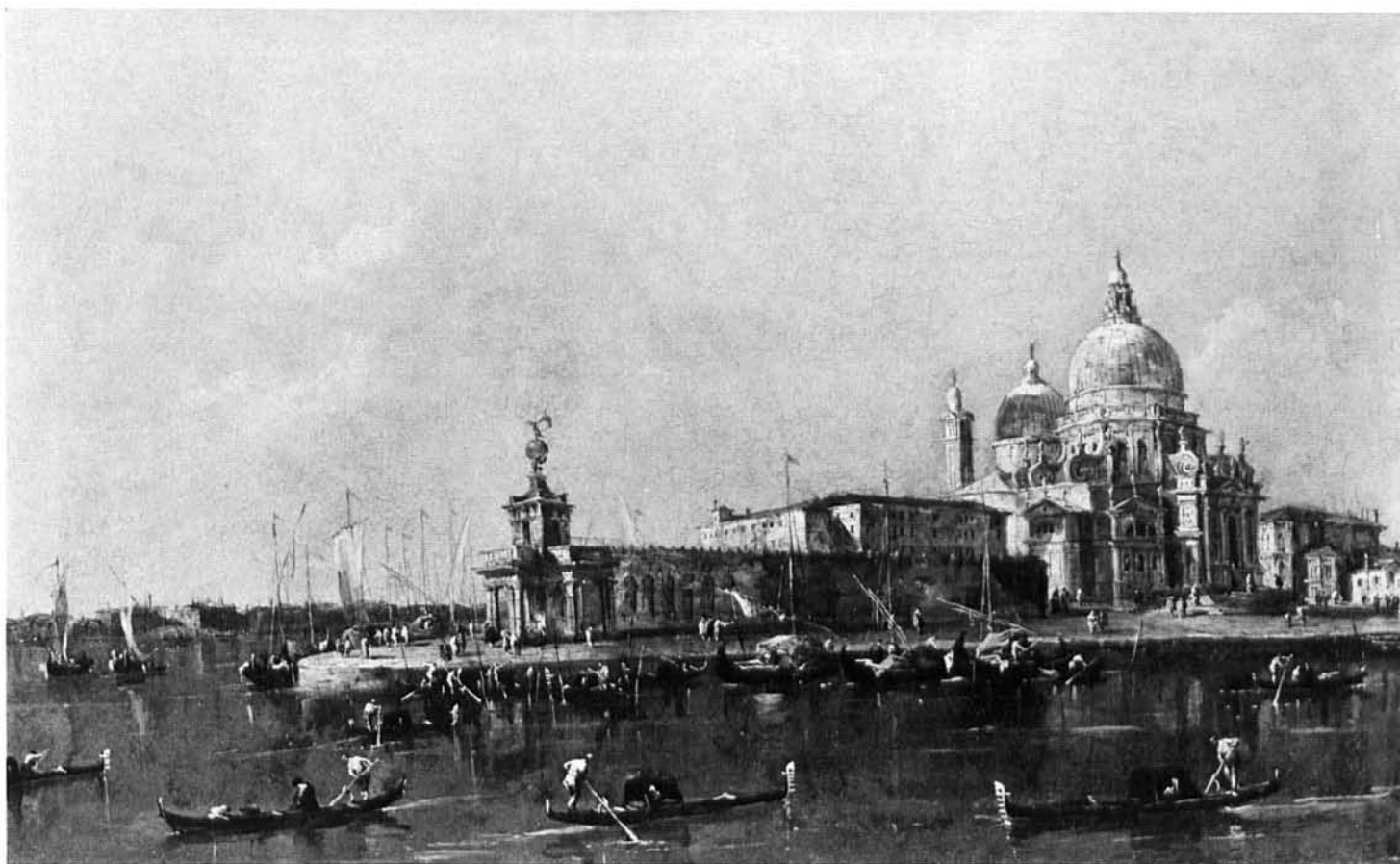


Fig. 328 (κ1947) Francesco Guardi: *View of Grand Canal with Dogana*. Columbia, S.C. (p. 172)



Fig. 329 (κ235) Francesco Guardi: *View on the Cannaregio, Venice*. Washington, D.C. (p. 171)



Fig. 330 (к 262) Francesco Guardi: *Campo San Zanipolo*. Washington, D.C. (p. 172)



Fig. 331 (K455) Attributed to Giacomo Guardi: *View of the Lido*. Washington, D.C. (p.175)



Fig. 332 (K1808) Attributed to Francesco Guardi: *Santa Maria della Salute*. Coral Gables, Fla. (p.174)



Fig. 333 (K 329) Gian Antonio Guardi: *The Holy Family with St. John and a Female Martyr*. Seattle, Wash. (p. 170)



Figs. 334–335 (κ97, κ98) Studio of the Guardi: *Flowers*. New York, N.Y., Mrs. Rush H. Kress (p. 174)



Fig. 336 (к 50) Venetian School, c. 1780/1800: *Landscape with Ruins*. Amherst, Mass. (p. 175)

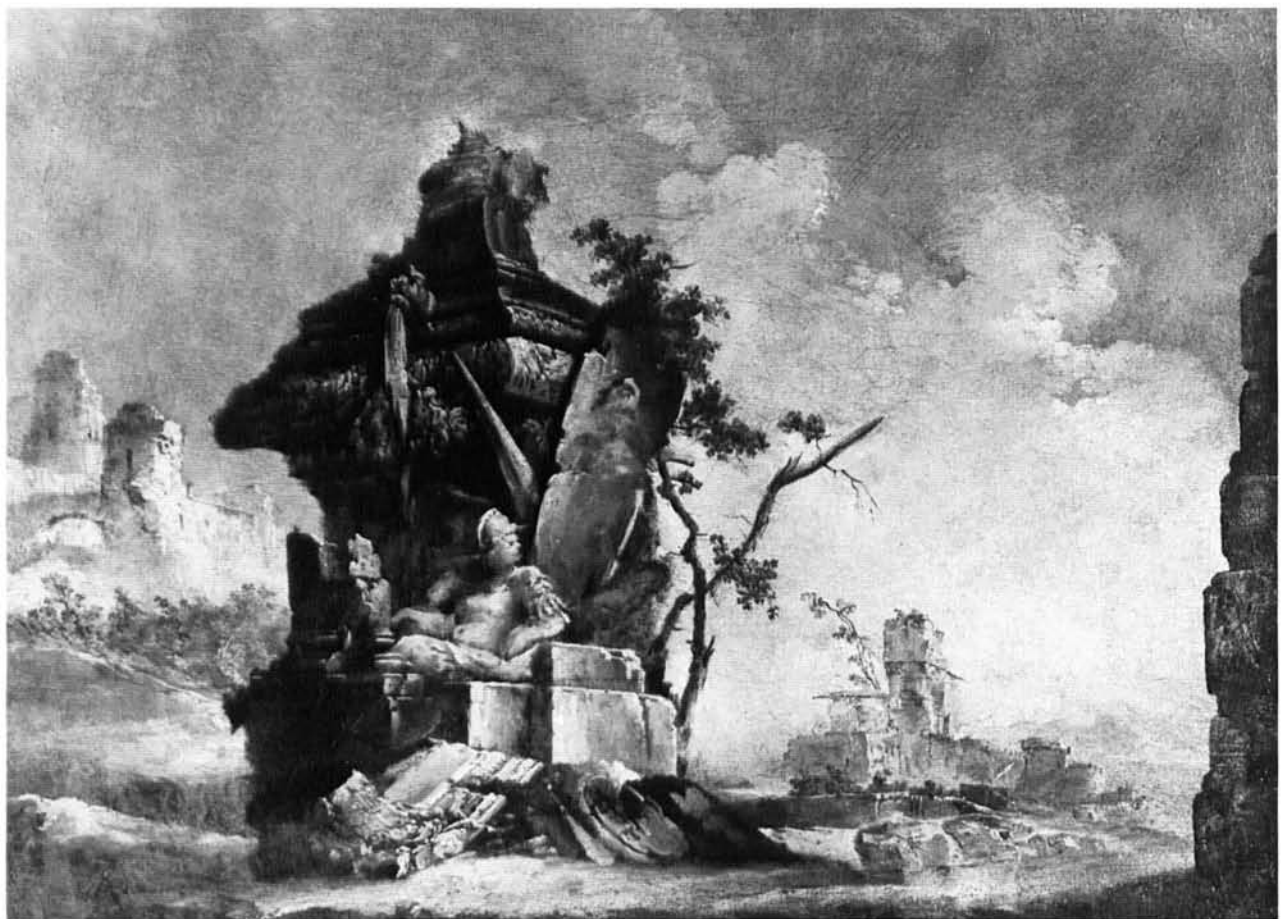


Fig. 337 (к 51) Venetian School, c. 1780/1800: *Landscape with Ruins*. Oberlin, Ohio (p. 175)

APPENDIX



Fig. 339 (K1751) Follower of Bronzino: *Portrait of a Lady*.
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ADDENDA

TO THE PRECEDING VOLUMES:

- I Paintings from the Samuel H. Kress Collection:
Italian Schools, XIII-XV Century

- II Paintings from the Samuel H. Kress Collection:
Italian Schools, XV-XVI Century

ADDENDA TO VOLUME I

ITALIAN SCHOOLS, XIII-XV CENTURY

Pp. 6 f.—K 361, K 324, Figs. 11–12. **Italian School**, c. 1300, *The Last Supper*, *The Capture of Christ in the Garden*.

Another panel probably from the same series as K 324 and K 361 is *The Crucifixion* formerly in the D'Atri Collection, Paris. This suggestion was made by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 474, fig. 55. That the style of the series is Venetian becomes ever more convincing (Zeri, *loc. cit.*; V. Lasareff, in *Arte Veneta*, vol. XIX, 1965, pp. 19 f.), and it would seem better to change the attribution to Venetian School, c. 1300.

Pp. 7 f.—K 1895, Fig. 13. **Paolo Veneziano**, *The Coronation of the Virgin*.

Whether K 1895 was painted by Paolo Veneziano or by an immediate predecessor is much in dispute at present. V. Lasareff, who had earlier attributed it to Paolo, gives it to an immediate predecessor, possibly even Paolo's own master, in *Arte Veneta*, vol. XIX, 1965, pp. 24 ff., and in *Art Bulletin*, vol. XLVIII, 1966, p. 120. M. Muraro (*Paolo di Venezia*, 1970, pp. 22 and *passim*) also attributes K 1895 to a direct forerunner of Paolo, calling him 'Master of the Washington Coronation of the Virgin.' Muraro attributes a number of other paintings to the same master and hints that this master may have been Paolo's brother Marco. S. Borla (in *Arte Veneta*, vol. XXIV, 1970, pp. 199 ff.) contests these conclusions and finds K 1895 and most of the related paintings cited by Muraro entirely fitting representatives of the early maturity of Paolo. G. Gamulin (in *Arte Veneta*, vol. XXIV, 1970, pp. 255 ff.), discussing Muraro's 1970 monograph on Paolo, also returns K 1895, along with related early paintings, to the oeuvre of Paolo. But, again, H. Buchthal (in *Art Bulletin*, vol. LIII, 1971, pp. 400 f.) accepts the deletion of K 1895 and related paintings from Paolo Veneziano's oeuvre, saying that they 'cannot possibly be by his hand.' Perhaps it is well to let our attribution to Paolo stand until his early style has become better understood.

P. 8—K 285, Fig. 10. **Paolo Veneziano**, *The Crucifixion*. The important article by E. Sandberg Vavalà which was prepared in 1939 and referred to on my p. 8 as unpublished is published for the first time by M. Muraro (*Paolo di Venezia*, 1970, pp. 96 ff.), who accepts K 285 (see his pp. 55 and *passim*) as by Paolo. G. Gamulin (in *Arte Veneta*, vol. XXIV, 1970, p. 266) refers to K 285 as an excellent painting by Paolo.

P. 9—K 568, Fig. 24. **Attributed to Lorenzo Veneziano**, *St. Andrew*.

Earlier provenance data (kindly conveyed by F. Zeri, in letter of June 18, 1968) are as follows: Villa Dahm, Godesberg (sold, Lempertz's, Cologne, Mar. 18–19, 1901, no. 5, as early Venetian School, together with a pendant, *St. Margaret*, which later reappeared as no. 71, Lorenzo Veneziano, in the sale of the Geza von Osmitz Collection, Leo Schidlof's, Vienna, Mar. 12, 1920).

P. 12—K 495, Fig. 18. **Follower of Barnaba da Modena**, *Madonna and Child*.

In this connection I unfortunately omitted reference to R. Longhi (in *Paragone*, 1953, no. 47, pp. 8 f.), who noted the Ligurian origin of K 495 and thought it to be by the same follower of Barnaba da Modena as the lunette of the *Annunciation with the Trinity and Four Angels* in the Galleria Nazionale, Palermo (see F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 474).

P. 13—K 1747, Fig. 29. **Nicolò da Voltri**, *Madonna and Child*.

F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 474) finds this attribution incorrect, and thinks the painter is to be sought in the neighborhood of Verona, Modena, or Ferrara.

Pp. 14 f.—K 2063, Fig. 27. **Follower of Duccio**, *Madonna and Child Enthroned with Angels*.

E. Carli (in *Bollettino d'Arte*, vol. L, 1965, p. 97), studying paintings in the circle of Duccio, comments, in connection with the *Maestà* now at the Cini Foundation, Venice, on the *splendida Maestà*, K 2063, as showing a typological affinity, similarity of throne, etc., with the Cini painting. He sees K 2063 as a probable successor to the Cini *Maestà* in stylistic development and, at the same time, a predecessor of the *Maestà*, no. 565, in the National Gallery, London, and also the *Enthroned Madonna*, no. 18, in the Siena Pinacoteca, all of which he relates closely to the Master of Badia a Isola. B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 120) lists K 2063 as by a follower of Duccio close to the Master of Città di Castello.

P. 16—K 219, Fig. 35. **Sieneese School**, Early XIV Century, *Christ Blessing*.

Mrs. N. C. Wixom (in letter of Aug. 10, 1966) kindly informed me that Dr. U. Middeldorf had reported that an old photograph in the Kunsthistorisches Institut in Florence showed K219, while in the Gherardesca Collection, Florence, as forming an ensemble with two smaller pinnacles of angels now in the Cleveland Museum of Art (nos. 62.257 and 62.258). In the present state of the panels, the two in Cleveland look rather closer to Segna di Buonaventura than does K219. But probably the conclusion (supported also by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 477) that all three were originally by the same hand is correct.

Pp. 17 f.—K40–K41, Figs. 36–37. **Niccolò di Segna, *St. Vitalis, St. Catherine of Alexandria*.**

Two more of the small panels from the altarpiece to which K40 and K41 belonged are now in the Dr. J. H. van Heek Collection, 's Heerenbergh, Holland. They represent St. Mary Magdalene and St. James Major and are published and reproduced by H. W. van Os, *Sienese Paintings in Holland*, 1969, nos. 30 and 31.

Pp. 20 f.—K473, Figs. 41–42. **Giotto, *Madonna and Child*.**

The attribution of K473 to Giotto and its association with the panels in the Horne Museum, Florence, and the Musée André, Châalis, are accepted by E. Baccheschi, *L'Opera completa di Giotto*, 1966, p. 115. A review by P. Dal Poggetto (catalogue of the exhibition 'Omaggio a Giotto,' Orsanmichele, Florence, 1967, pp. 10 ff.) of the evidence regarding the probable association of the various panels and their probable original location shows that the consensus of opinion coincides with that of the Kress catalogue note to K473. F. Bologna (*Novità su Giotto*, 1969, pp. 97 f.) connects, stylistically at least, the polyptych of which K473 was a part with the seven small scenes from the life of Christ mentioned by Smart (see below). A. Smart (*The Assisi Problem and the Art of Giotto*, 1971, p. 65) agrees with the attribution of K473 to Giotto and, after citing the series of seven small scenes from the life of Christ (three in the Alte Pinakothek, Munich, the others in the Metropolitan Museum in New York, the Gardner Museum in Boston, the National Gallery in London, and Berenson Villa I Tatti near Florence) as by a direct pupil of Giotto, refers (in his note 2) to Longhi's association of the small scenes with K473 and its Horne and Châalis companions (see Longhi, in *Dedalo*, vol. XI, 1930, pp. 285 ff.).

Pp. 21 f.—K1424, K1441–K1444, Figs. 43–47. **Giotto and Assistants, *The Peruzzi Altarpiece*.**

In a study designed to help clarify Maso di Banco, G. L. Mellini (in *Critica d'Arte*, Oct. 1968, p. 61) follows Berenson in attributing K1424, K1441–K1444 to Maso. But F. Bologna (*Novità su Giotto*, 1969, pp. 32 and *passim*), dating the altarpiece immediately after 1317, assigns not only the plan of the whole altarpiece but the entire execution of *Christ, St. Francis*, and *St. John the Baptist* to Giotto. A

new theory offered by Bologna, which deserves further consideration, is that the altarpiece formed by K1424, K1441–K1444 was decorated on the back as well as the front, back and front panels being separate from each other. As an extant member of the series from the back Bologna identifies a panel which he attributes to Giotto in the Gemäldegalerie, Dresden, *St. John the Baptist in Prison* (Bologna's figs. 1–2, 4, 12, 16, 20). This panel preserves its pinnacle enclosing a roundel of a prophet. A. Smart (*The Assisi Problem and the Art of Giotto*, 1971, p. 65) thinks K1424, K1441–K1444 were probably executed in Giotto's Florentine studio and that they may once have stood over the altar of the Peruzzi Chapel.

P. 28—K1925, Fig. 63. **Follower of Bernardo Daddi, *The Aldobrandini Triptych*.**

Consideration should be given to the attribution of K1925 to Cenni di Francesco, as suggested by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. XXXI, 1968, pp. 273, 290 n. 4.

Pp. 31 f.—K1363, Fig. 76. **Orcagna and Jacopo di Cione, *Madonna and Child with Angels*.**

The iconographic peculiarity of this painting—the combination of attendant angels, God the Father, and the descent of the Holy Spirit to the Child—is explained by C. Huter (in *Arte Veneta*, vol. XXIV, 1970, pp. 29 f.) as one of the possibly earliest references to the birth of Christ according to the *Revelations* of St. Bridget of Sweden. Huter adds (p. 34 n. 12) that 'this interpretation and the dating it implies [it was not until 1372 that the revelation of the birth of Christ came to St. Bridget] would exclude Andrea Orcagna's participation in the design and confirm Offner's conclusions of 1965 as to date and attribution [c. 1380, by Jacopo di Cione and his workshop].'

Pp. 33 f.—K296, Fig. 78. **Attributed to Jacopo di Cione, *The Eucharistic Ecce Homo*.**

This is attributed to Don Silvestro dei Gherarducci by M. Boskovits (in *Paragone*, no. 265, 1972, pp. 36 f., figs. 21–24), who thinks K296 may have been the middle predella panel in a complex with which he associates several other panels now in various collections.

Pp. 36 f.—K1161, Fig. 91. **Giovanni del Biondo, *The Annunciation*.**

With supplementary data given by R. Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. IV, vol. V, pt. II, 1969, pp. 52 ff.), the *Provenance* for K1161 reads as follows: Sig. Pazzagli, Florence. Comm. Elia Volpi, Florence (sold, American Art Association, New York, Apr. 2, 1927, no. 373 of catalogue, as Giovanni del Biondo; the whole altarpiece is here reproduced). Sig. Umberto Pini, Florence (c. 1929; K1161 still attached to the *Madonna* panel). Sig. Luigi Albright, Florence (K1161 now detached from the *Madonna* panel and already in its

present restored state). Contini Bonacossi, Florence. Kress acquisition, 1938.

Dr. Steinweg is justified in thinking that the architectural details, the vase of flowers, and the trees showing above the top of the wall are of fifteenth-century design. Most of these later features are present in (a) the *Annunciation* in Santa Maria Novella, Florence, mentioned in my catalogue note as attributed to Neri di Bicci (it is reproduced by B. Cole, in *Burlington Magazine*, vol. CXI, 1969, fig. 28); (b) an *Annunciation* in the Acton Collection, Florence (reproduced by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. XXXI, 1968, p. 288, fig. 16); and (c) an *Annunciation* in S. Francesco, Volterra, the last documented as by Cenni di Francesco, 1410, and the former two now also attributed to Cenni (see periodicals cited above). X-ray indicates that the architectural details, trees, etc., are not recent additions to K1161, and I am now inclined to believe that the whole picture may be suitably classified in the first quarter of the fifteenth century, in the milieu of, if not even by, Cenni di Francesco.

P. 37—K259, Fig. 85. **Giovanni del Biondo**, *Madonna and Child*, *St. John the Baptist and St. Catherine*.

R. Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. IV, vol. V, pt. II, 1969, p. 36 n. 1) attribute this to the Master of the Prato Annunciation, influenced by Giovanni del Biondo. K259 is to be treated further in a volume still in preparation for section IV of the *Corpus*. M. Boskovits (in *Art Bulletin*, vol. LIV, 1972, p. 206 n. 20) tentatively attributes the design of K259 to Giovanni del Biondo and the execution to a studio associate other than Jacopo di Cione.

Pp. 37 f.—K63, Fig. 86. **Attributed to Giovanni del Biondo**, *Madonna Nursing Her Child*.

The attribution of K63 to the studio of Giovanni del Biondo, as suggested by R. Offner and reiterated by Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. IV, vol. V, pt. II, 1969, pp. 176 f.), should be accepted. Note also that K63 is listed as in the possession of M. Mori, Paris, c. 1922, before its acquisition by Contini Bonacossi, Rome.

P. 39—K199, Fig. 97. **Giovanni da Milano**, *St. Anthony Abbot*.

The companion panel of the full-length *St. Francis* formerly in the Bordeaux Museum is now in the Louvre. See M. Boskovits (in *Revue de l'Art*, no. 11, 1971, pp. 57, 58 n. 11), who associates with the same dismembered altarpiece an *Annunciation* in the Museo Nazionale, Pisa.

Pp. 40 f.—K108, Fig. 102. **Follower of Giovanni di Bartolommeo Cristiani**, *Madonna and Child with Saints and Angels*.

The attribution of K108 to Lorenzo di Niccolò should be accepted (see F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 474).

P. 42—K268, Fig. 101. **Cenni di Francesco**, *Madonna and Child*.

As noted by M. Boskovits (in *Zeitschrift für Kunstgeschichte*, vol. XXXI, 1968, p. 284), the model for K268 was the *Madonna* in Maso di Banco's altarpiece in Santo Spirito, Florence. The similar *Madonna and Child* mentioned in my catalogue note as attributed by van Marle to Agnolo Gaddi is reproduced and plausibly attributed to Cenni di Francesco by B. Cole, in *Burlington Magazine*, vol. CXI, 1969, p. 83, fig. 29.

P. 53—K1224A—K1224B, Figs. 137–138. **Follower of Pietro Lorenzetti**, *St. Anthony Abbot*, *St. Andrew*.

Four other panels from the series to which K1224A and K1224B belong are identified and reproduced by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, figs. 51–54). These are: *A Bishop Saint*, formerly in the collection of Mrs. J. Lindon Smith, Dublin, N. H.; *St. John the Evangelist* and *St. James Major*, F. M. Perkins Collection, Assisi; *St. Christopher*, Roman art market in 1949. Zeri also cites two others from the series: *St. Ambrose* and *St. Augustine*, which are (or were) in the Gnecco Collection, Genoa. Zeri attributes the series to the painter of the polyptych of the *Resurrection*, Art Gallery, Borgo San Sepolcro, attributable to the circle of Niccolò di Segna.

P. 56—K1742, Fig. 144. **Guidoccio Palmerucci**, *Madonna and Child between Two Angels*, *Adored by Donors*.

Three small panels with standing saints, recently at Agnew's, London (where they were labeled Unknown, Sieneese School), have been identified by F. Zeri (in letter of March 16, 1971) as part of a large complex of which K1742, now apparently reduced at the top, must have formed the center. Zeri suggests that the ensemble was probably designed for domestic use rather than for a church.

P. 56—K1074, Fig. 143. **Sieneese School**, Mid-XIV Century, *Seven Saints*.

An old photograph published by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, fig. 59) shows the seven panels of K1074 combined with five others to form a more elaborate polyptych, the three large, principal panels of which represent Sts. Peter, Lucy, and John the Baptist. Zeri follows Longhi in thinking that the eleven panels which originally belonged together (as noted in our catalogue note, the middle pinnacle in K1074 does not belong with the other panels) are not Sieneese but of some unidentified Tuscan school.

P. 57—K1355A—K1355C, Figs. 147–149. **Lippo Vanni**, *Madonna and Child with Donors and St. Dominic and St. Elizabeth of Hungary*.

The iconography and authorship of K1355A—K1355C are discussed by E. Snieczyńska-Stolot (in *Acta Historiae Artium . . . Hungaricae*, vol. XVII, 1971, pp. 19 ff.), who accepts Suida's identification of the kneeling donors as Queen Elizabeth of Hungary and her son Andreas (not as

actual portraits, however, since they are clearly typical fourteenth-century Siennese types). A deathbed will having blocked Andreas' expectation of succeeding to the throne of Naples, his mother sought and obtained papal approval of Andreas' succession. Since Andreas appears without a crown in K1355A, it is concluded that the altarpiece was probably commissioned as a votive offering made in supplication for papal acquiescence rather than in thanksgiving for it. The date of the altarpiece would therefore probably be between September 1343, when Queen Elizabeth went to Rome to intercede with the pope, and January 1344, when her wish was granted. The author thinks Rome, where the queen is known to have made rich gifts previously, is more likely than Naples to have received the votive offering of the altarpiece. The attribution to Lippo Vanni is tentatively accepted.

Pp. 58 f.—K1085, Fig. 150. **Niccolò di Ser Sozzo Tegliacci**, *Madonna and Child with Angels*.

Stylistic similarity of K1085 to drawings, perhaps by Tegliacci, in the Fogg Museum, Cambridge, Mass., is noted by B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. 1, vol. 1, 1968, pp. 117 f., pl. 82), the drawings being early copies after frescoes in the Lower Church of San Francesco, Assisi.

Pp. 64 f.—K1075, Fig. 170. **Follower of Taddeo di Bartolo**, *St. Donatus*.

This is considered basically Siennese, not later than c. 1350, by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477), but from a provincial center, perhaps in the Arezzo district. It is attributed by M. Meiss (in *ibid.*, vol. CXIII, 1971, p. 182) to a follower of Francesco Traini. K1075 now seems to me to be too early to have felt the influence of Taddeo di Bartolo and I would label it Siennese, first half of fourteenth century.

Pp. 76 f.—K472, Fig. 212. **Gentile da Fabriano**, *Madonna and Child*.

Discussing a *Madonna of Humility* by Gentile da Fabriano lent by Dr. P. M. Sorgo to the Fitzwilliam Museum, C. Huter (in *Arte Veneta*, vol. XXIV, 1970, pp. 27, 34 n. 5, fig. 31) compares the 'pseudo-Oriental' type of lettering on the halo of the Fitzwilliam Madonna to that in K472 and says that comments similar to those by Dr. Ettinghausen quoted in my catalogue note (K472) have been offered independently by R. Pinder-Wilson of the British Museum. The *Provenance* for K472 should include: R. Gimpel's, Paris (sold 1918 to Henry Goldman). This information comes from R. Gimpel, *Diary of an Art Dealer*, n.d. [1966], pp. 45 f., 61, under dates of July 7–Aug. 21, 1918, where the author mentions the marvelous Gentile da Fabriano (undoubtedly K472) which he has sold to Henry Goldman.

P. 79—K59, Fig. 218. **Pietro di Domenico da Montepulciano**, *The Coronation of the Virgin*.

An earlier item in the *Provenance*, Grimaldi, Cadiz (sold, R. Lepke's, Berlin, Oct. 14–15, 1913, no. 89, as Florentine School, 16th century), was kindly conveyed by F. Zeri (in letter of June 18, 1968).

P. 79—K1162, Fig. 217. **Master of Staffolo**, *Madonna and Child with St. Lucy and St. Eligius*.

A study of the stylistic development of this master has appeared in a Jesi publication, *Commentari* (May 1971, pp. 9 f.), in which G. Donnini favors a date for K1162 about 1420 (three decades earlier than the date I had accepted for it). Associating with K1162, near this early date, the triptych at Fabriano, Donnini sees in them the waning influence of Gentile da Fabriano, while detecting in the master's later style the influence of Arcangelo di Cola da Camerino, along with that of Pietro di Domenico da Montepulciano. See Donnini in *Commentari*, Apr.–Sept. 1971, pp. 172 ff., for further study of the Master of Staffolo. P. Zampetti (*La Pittura marchigiana da Gentile a Raffaello*, 1969, pp. 34, 36) includes K1162 in his list of paintings by the Master of Staffolo. Zampetti, while recognizing the influence of Gentile da Fabriano and Pietro di Domenico da Montepulciano on this master, sees probable contact also with the early activity of Lorenzo Salimbeni.

Pp. 81 f.—K1373, Fig. 225. **Cosimo Tura**, *Madonna and Child in a Garden*.

An interesting interpretation of K1373 is offered by C. de Tolnay (in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol. XIII, 1968, p. 346). Studying the significance of some of Michelangelo's compositions of the Madonna and Child, de Tolnay cites K1373 as a fifteenth-century objective presentation of the Byzantine symbolic representation of the Christ Child still sheltered in the womb of His mother, while the miraculous conception is expressed in the Annunciation in the *tondi* above.

Pp. 87 f.—K489, Fig. 238. **Marco Zoppo**, *St. Peter*.

The reproduction, Fig. 238, was unfortunately made from a photograph showing the painting in a frame which cuts off the upper corners of the panel. K489 is rectangular, and is exhibited in the National Gallery of Art in a rectangular frame. The Ashmolean panel, presumably from the same series, is rectangular likewise. The London and Baltimore panels have rounded tops, but may have been cut down to this form (see M. Davies, *National Gallery Catalogues: The Earlier Italian Schools*, 1961, pp. 562 f.). What remains of the original gold backgrounds suggests that in their original framing the panels were given cusped outlines at the tops. The suggestion (by E. Ruhmer, *Marco Zoppo*, 1966, pp. 82 ff.) that K489 has been cut down from a full-length painting of the saint seems to be based on a misunderstanding of the present condition of the four panels.

P. 91—K1072, Fig. 243. **Florentine School**, Early XV Century, *Madonna and Child*.

Another reasonable attribution for this, to Cenni di Francesco, is suggested by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. xxxi, 1968, p. 287.

P. 92—K1556, Fig. 249. **Giovanni dal Ponte**, *Madonna and Child with Angels*.

A panel of two saints in the Landesmuseum, Hanover, and one with two saints in the Johnson Collection, Philadelphia Museum, are associated by C. Shell (in *Art Bulletin*, vol. LIV, 1972, pp. 41 ff., fig. 6) as side panels forming a triptych with K1556. He also publishes side panels for the Fitzwilliam Museum's similar *Madonna and Child with Angels*, and he shows that both K1556 and the Fitzwilliam painting have been cut at the bottom: K1556 has lost about 20 cm.; the Fitzwilliam painting, about 30 cm. Shell reasonably notes the more primitive style of the Fitzwilliam triptych, the primitive characteristics being emphasized in the side panels; thus his dating of that triptych in the 1420's in contrast to a dating in the early 1430's for the triptych of which K1556 forms a part is convincing.

Pp. 95 ff.—K1425, Figs. 259–261. **Fra Angelico and Fra Filippo Lippi**, *The Adoration of the Magi*.

B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, 1968, pp. 531 f., pl. 363a) associate a drawing of a kneeling magus in the Musée des Beaux-Arts, Rennes, with the elderly one next to the Virgin in K1425 (they note that this figure was used by other artists also; see their figs. 757–759). The Rennes drawing has usually been attributed to Fra Filippo Lippi, but Degenhart and Schmitt think it may be by Pesellino after Fra Filippo. They accept the attribution of K1425 to Fra Angelico and Fra Filippo Lippi. P. Hendy (*Piero della Francesca and the Early Renaissance*, 1968, p. 42) also accepts the attribution of K1425 to Fra Angelico and Fra Filippo Lippi, gives the design of the composition to Fra Angelico, and attempts to specify the division of the execution between the two artists.

P. 98—K251, Fig. 267. **Apollonio di Giovanni**, *The Journey of the Queen of Sheba*.

The panel here referred to as in the Museum of Fine Arts, Boston, is not merely another version of the same subject; the journey depicted in K251 is continued in the Boston panel until, in the right half of the composition, the journey ends with the meeting of the queen and Solomon. E. Callmann, whose book on Apollonio di Giovanni is expected to appear in 1972, has kindly sent me copies of her notes, in which she dates the panels about 1460. She convincingly reasons that they are too high (the two panels are equal in size) for cassone decorations and were likely set into the wainscoting of a room.

P. 105—K216, K1188, Figs. 281–282. **Paolo Schiavo**, *The Flagellation*, *The Crucifixion*.

Three other panels from the same series are published by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, figs. 56–58): *The Betrayal of Christ*, recently in a Florentine private collection; *Christ before Caiaphas*, formerly belonging to Henry Harris, now to Mrs. Carmen Gronau, London; and *The Resurrection*, London art market in 1934.

P. 108—K497, Fig. 291. **Fra Filippo Lippi and Assistant**, *The Nativity*.

Regarding the size, it should be noted that K497 measures $9\frac{1}{2} \times 21\frac{1}{8}$ in. (23.4×53.8 cm.) to the edges of the painted surface; but $7\frac{1}{8}$ in. (19.5 cm.) high to include only the narrow perspective lines at top and bottom, which are unfortunately masked out in Fig. 291. C. Lloyd (in letter of Nov. 12, 1971) has kindly sent me a copy of the catalogue note on the Ashmolean Museum panel by Fra Filippo Lippi of the *Meeting of Joachim and Anna* which he has prepared for his forthcoming catalogue of early Italian paintings in the Ashmolean Museum. This note explains that the Ashmolean panel (*not cut down*) was originally rounded at the corners, which were later filled in by a weaker hand. K497 shows no evidence of such a change. Because of their different shapes originally, Lloyd reasonably doubts the probability that the two panels come from the same altarpiece. He supports the attribution of the Ashmolean panel to Fra Filippo's own hand and believes it to date c. 1455.

P. 109—K441A–K441D, K503A, K503B, Figs. 293–298. **Fra Diamante**, *Four Saints*, *Two Saints*.

The two companion panels mentioned here as in the Lehman Collection were bequeathed in 1965 to the Fogg Art Museum, Cambridge, Mass. (1965.92 and 1965.93); see *Fogg Art Museum Acquisitions*, 1965, p. 80. A drawing of St. Bartholomew by Fra Diamante in the Frits Lugt Collection, Paris, is cited by B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, 1968, p. 541, pl. 365b) in connection with the Kress series of saints.

Pp. 110 f.—K540–K541, Figs. 302–303. **Pesellino and Studio**, *The Seven Liberal Arts*, *The Seven Virtues*.

The two similar panels here cited as formerly in the Spiridon Collection are now in the Museu d'Arte Cataluña, Barcelona (see B. Berenson, *Homeless Paintings*, Kiel ed., 1969, figs. 293, 294, as studio of Francesco d'Antonio). B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, pp. 554 f., pl. 370b, c, d) publish drawings of Virtues in the Boymans-van Beuningen Museum, Rotterdam, and the Frits Lugt Collection, Paris, which are very similar in iconography to some in K541 and are by a follower of Pesellino but not by the same hand as K541.

P. 111—K528, Fig. 306. **Follower of Pesellino, *Madonna and Child with Angels*.**

Provenance: omit the first entry here. There was another version of K528 in the Toscanelli Collection; it is described by B. Berenson in *Dedalo*, vol. XII, 1932, pp. 683 f., and reproduced as pl. 27 in the Toscanelli sale catalogue, Apr. 5–8, 1883, no. 111 (a copy of the reproduction in this rare catalogue has kindly been sent me by E. Callmann, whose book *Apollonio di Giovanni* is expected to appear in 1972 and will include a note on K528).

Pp. 119 f.—K369, Fig. 328. **Florentine School, c.1475, *Madonna and Child with an Angel*.**

This should have been catalogued under Biagio d'Antonio da Firenze, as has been done by J. S. Held (*European and American Paintings, Museo de Arte, Ponce*, 1965, p. 10), and approved by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477).

Pp. 127 f.—K487A, Fig. 343. **Follower of Domenico Ghirlandaio, *St. Dominic*.**

The panel of St. Vincent Ferrer cited here (as well as its companion panel) was destroyed in 1945.

P. 131—K1088, Figs. 356–357. **Biagio d'Antonio da Firenze, *The Adoration of the Child with Saints and Donors*.** The St. Michael which once surmounted K1088 has been identified by E. Fahy (in letters of Apr. 12 and 25, 1967) as a lunette now in the Musée Municipal of Melun (Seine-et-Marne) showing St. Michael dividing the blessed from the damned. It measures 75 inches wide and was previously in the Musée Napoléon III, Campana no. 253, as by Signorelli. Comparison of the lunette (of which Mr. Fahy has generously sent me a photograph) with the background scene in K1088 of the martyrdom of St. Sebastian shows a similarity of style that admits no doubt of the accuracy of Mr. Fahy's identification. He plans to publish the lunette in an article on Biagio d'Antonio and the Ghirlandaio workshop.

P. 132—K299, Fig. 355. **Biagio d'Antonio da Firenze, *The Triumph of Scipio Africanus*.**

The correct title is *The Triumph of Camillus*. For this convincing identification of the subject of K299 I am indebted to C. Lloyd (letter of Dec. 29, 1969). Lloyd has observed that while a panel by Biagio d'Antonio in the Turin Pinacoteca and one in the Ashmolean Museum (nos. 107 and 108 in P. Schubring, *Cassoni*, 1923, illustrating Livy V, xxxvi–xlii; see also Plutarch's life of Camillus) represent the battle of the Allia and Rome (390 B.C., between the Gauls and the Romans) K299, evidently another panel in the same series, represents the triumph of Camillus after having driven the Gauls from ravaged and blood-spattered Rome (Livy V, xlix). The buildings of Rome in the Ashmolean panel are repeated from a different

angle in K299; however in K299 they are shown battered and splashed with blood. Lloyd reasonably questions whether the large size of the paintings may not suggest some decorative purpose other than that of cassone panels. (See Lloyd's forthcoming catalogue of the early Italian paintings in the Ashmolean Museum, Oxford.)

P. 138—K1724, Fig. 366. **Gherardo del Fora, *St. Mary of Egypt between St. Peter Martyr and St. Catherine of Siena*.**

E. Fahy has kindly called my attention (in letter of Mar. 30, 1968) to the anonymous sale of K1724 at Christie's, London, Nov. 18, 1949, no. 133, as by Sellaio. It is not illustrated in the catalogue but the measurements agree and Mr. Fahy notes that there can be no doubt about the identification since Cooper made a photograph of the panel in the sale. No provenance is given in the sale catalogue. If, Fahy adds, the Tornabuoni derivation is dependable, 'it would be fascinating since Gherardo worked closely with Ghirlandaio who in turn worked for the Tornabuoni.' The Tornabuoni item in the *Provenance* comes from information which was supplied by Count Contini Bonacossi, from whom the painting was acquired for the Kress Collection.

Pp. 141 ff.—K1367–K1368, K513, K1568, Figs. 378–382. **Sassetta and Assistant, *St. Anthony Distributing His Wealth to the Poor, St. Anthony Leaving His Monastery, The Meeting of St. Anthony and St. Paul, The Death of St. Anthony*.**

The most recent attempts to identify the painter or painters of these panels and others in the same series favor an attribution to the Osservanza Master. F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) considers the problem solved, with the paintings included in the oeuvre of the Osservanza Master. But C. Seymour, Jr. (*Early Italian Paintings in the Yale University Art Gallery*, 1970, pp. 209 ff.), while favoring an attribution of most of the paintings to the Osservanza Master, leaves open the question of Sassetta's participation in some of them; he gives Yale's *St. Anthony Tormented by Demons* to a close follower of Sassetta, possibly Sano di Pietro.

Pp. 143 f.—K1285A–K1285B, Figs. 384–385. **Attributed to Sassetta, *St. Apollonia, St. Margaret*.**

There continue to be some differences of opinion about the attribution of these two panels. F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) thinks they are undoubtedly by Sassetta, probably originally side panels for the *Madonna of Humility* in the Berlin Museum (63B) and perhaps crowned by the small figures of the *Annunciation* belonging to Miss Helen Frick, New York. The posthumous edition of B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 387) lists them as between Sassetta and Ambrosi (Pietro di Giovanni d'Ambrogio).

Pp. 149 f.—K1094, Fig. 405. **Giovanni di Paolo, St. Luke the Evangelist.**

H. W. van Os (*Sieneese Paintings in Holland*, 1969, no. 9) reproduces the companionpiece, *St. John the Evangelist*, which is now in the P. de Boer Gallery, Amsterdam. It should be noted that while K1094 and the painting in Amsterdam agree in width, the height of the latter exceeds the height of the former by c. 20 cm. The dimensions of the *St. Matthew*, in the Budapest Museum, correspond to those of the panel in Amsterdam. Thus, the composite view reproduced by J. Pope-Hennessy (*Giovanni di Paolo*, 1938, pl. XIX) is misleading; the panels at extreme right and left should be shown as the same in width as the other two but considerably higher.

P. 152—K290, Fig. 411. **Attributed to Andrea di Niccolò, Pietà.**

G. Coor (*Neroccio de'Landi*, 1961, pp. 202 f.) attributes K290 to Benvenuto di Giovanni. B. B. Fredericksen and D. D. Davisson (*Benvenuto di Giovanni, Girolamo di Benvenuto*, 1966, p. 26), citing Mrs. Coor, think K290 nearer Benvenuto di Giovanni than Andrea di Niccolò. But later (in a sheet of additions and corrections), citing an article by L. Vertova (in *Gazette des Beaux-Arts*, vol. LXIX, 1967, pp. 164 ff.) which demonstrates the tendency to attribute paintings actually by Andrea di Niccolò to Benvenuto di Giovanni, these authors conclude that the attribution of K290 to Andrea di Niccolò is correct.

Pp. 157 f.—K496, Fig. 426. **Matteo di Giovanni, Judith with the Head of Holofernes.**

In this same series the *Unidentified Woman* in the Museo Poldi Pezzoli has been tentatively identified by G. Coor (*Neroccio de'Landi*, 1961, p. 95 n. 331) as Artemisia, who out of love for her dead husband, Mausolus, drank his ashes mixed with her tears and erected to his memory the Mausoleum of Halicarnassus. F. Zeri (in letter of Jan. 18, 1972), who is making a study of the whole series, definitely accepts this identification. Indeed there would seem to be no possible reason for doubt since not only does the somberly dressed woman on the pedestal hold a chalice, but in one of the small scenes in the background she

appears at the foot of a monument as it is being built, and in the other she is lifting a chalice from which to drink.

P. 161—K1743A—K1743B, Figs. 436–437. **Guidoccio Cozzarelli, St. Sebastian, St. Ursula, and St. Christopher; St. Anthony Abbot, St. Roch, St. Peter, and St. Anthony of Padua.**

A *St. Lawrence*, in the Saibene Collection, Milan, is added to this series of saints by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 477, fig. 61.

P. 161—K1744A—K1744B, Figs. 441–446. **Girolamo di Benvenuto, St. Jerome and Two Other Saints; St. John the Baptist, St. Margaret, and the Blessed Ambrogio Sansedoni.** These six panels are by Benvenuto di Giovanni, as noted by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477), who thinks the panels may come from the frame of a celebrated panel of 1483 in the Church of San Domenico, Siena, and not from the same complex as K1743A and K1743B. B. B. Fredericksen and D. D. Davisson (*Benvenuto di Giovanni, Girolamo di Benvenuto*, 1966, pp. 25 f.), also attributing the six panels to Benvenuto, suggest that aside from Jerome in K1744A the saints may be Albertus Magnus and Augustine.

P. 162—K222, Fig. 448. **Girolamo di Benvenuto, Venus and Cupid.**

The reverse of this salver has been given to the Castel Sant'Angelo, Rome (Menotti Bequest), as noted by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) and listed in the posthumous edition of B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 187).

P. 163—K1295, Fig. 440. **Girolamo di Benvenuto, St. Catherine of Siena Exorcising a Possessed Woman.**

The *Assumption of the Virgin Appearing to St. Catherine* (30×22 cm.), no. 1071 in the storage of the Staatliche Museum, Berlin, is published by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, fig. 60) as a panel (probably the central one) from the predella to which K1295 once belonged.

ADDENDA TO VOLUME II

ITALIAN SCHOOLS, XV-XVI CENTURY

P. 3—K407, Fig. 1. **Master of the Barberini Panels, *The Annunciation*.**

Approving and supplementing the study brilliantly pursued by F. Zeri (*Due dipinti, la filologia e un nome*, 1961) regarding the authorship of the group of paintings with which K407 is convincingly associated, P. Zampetti (*La Pittura marchigiana da Gentile a Raffaello*, 1969, pp. 86 ff.) unconditionally attributes K407 and the others in the group to Zeri's suggested artist, Giovanni Angelo di Antonio. Zampetti emphasizes, especially, Giovanni Angelo's close stylistic affinity with Boccati, citing the striking similarity of the Virgin in K407 to the San Venanzio (Zampetti's fig. 67) in Boccati's polyptych of Belforte del Chienti.

P. 4—K1365, Fig. 10. **Assistant of Piero della Francesca, *St. Apollonia*.**

The two companion panels to K1365 are catalogued in *The Frick Collection*, vol. II, 1968, pp. 238 ff., as workshop of Piero della Francesca. Here also are summarized opinions as to their original location, etc. P. de Vecchi (*Piero della Francesca*, 1968, pp. 101 f.) suggests a reconstruction of the Sant'Agostino altarpiece showing the possible location in it of K1365. The *Crucifixion* panel was willed by John D. Rockefeller to the Frick Collection, New York, and is now on indefinite loan to the Princeton Art Museum.

P. 5—K1298, Fig. 3. **Giovanni Boccati, *St. John the Baptist and St. Sebastian*.**

M. Bacci (in *Paragone*, no. 231, 1969, pp. 15 ff., figs. 13 f., and no. 233, pp. 3 ff., fig. 6) discusses the development of Boccati, and considers problems relating to K1298. She publishes reproductions of the pairs of figures (*Blessed John of Plano* [not St. John of Prato] and St. George; St. Anthony and St. Clare) and the *Crucifixion*, which she accepts as having been parts of the polyptych to which K1298 belonged; but she rejects from this complex the Ajaccio *Madonna and Child with Angels* (this also reproduced), which she reasonably considers to be an independent panel.

Pp. 5 f.—K358, Fig. 7. **Attributed to Giovanni Boccati, *Portrait of a Monk*.**

While accepted as by Boccati by G. V. Sacconi (*La Scuola camerinese*, 1968, p. 147), this is attributed to the Tuscan School by M. Bacci (in *Paragone*, no. 233, 1969, p. 21). Its attribution to Antonio da Fabriano is proposed by P.

Zampetti, *La Pittura marchigiana da Gentile a Raffaello*, 1969, p. 42, fig. 40. Flemish, Sicilian, Spanish, and Venetian influences seem to have contributed to the formation of this artist (active c. 1451–1489). Such an example as the altarpiece of 1474 in the Church of San Clemente, Genga (Zampetti's fig. 41), is cited as stylistic support for the attribution of K358 to Antonio da Fabriano.

P. 6—K536, Fig. 6. **Attributed to Girolamo di Giovanni da Camerino, *Madonna and Child*.**

Evidence increases for the elimination of doubt regarding this attribution. See G. V. Sacconi, *La Scuola camerinese*, 1968, p. 173; and M. Bacci, in *Paragone*, no. 233, 1969, pp. 11 f.

P. 8—K1031, Fig. 8. **Follower of Antoniazio Romano, *The Crucifixion with St. Jerome, a Donor, and His Family*.**

A former attribution of this to the Florentine School, close to Botticini, is strongly, and I now think plausibly, recommended by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455.

P. 9—K1825, Fig. 16. **Attributed to Agnolo degli Erri, *Portrait of a Man*.**

E. Waterhouse (in letter of Nov. 18, 1968) kindly informs me that this was actually no. 186 in the William Graham sale, as Florentine, 'Portrait, in a fur cap,' bought by Carrington.

P. 16—K1288, Fig. 32. **Attributed to Bernardino Butinone, *Christ Washing the Feet of the Apostles*.**

The *Circumcision* and the *Sermon on the Mount*, mentioned in the catalogue entry as possibly from the same complex as K1288, are reproduced by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455, figs. 47–49), along with a *Christ among the Doctors* (present whereabouts and dimensions unknown) which may originally have been included in the same complex. For the style, Zeri suggests the Venetian mainland, not far from Verona.

P. 19—K1762A–K1762B, Figs. 37–38. **Bramantino, *The Gathering of Manna, The Raising of Lazarus*.**

A copy in the Musée de la Ville de Strasbourg of Leonardo's *Last Supper* has been recognized by G. Romano (in letter of Aug. 2, 1968) as having been originally associated with K1762A and K1762B. The Strasbourg

painting is on wood, measuring 27×74 cm., the same height, therefore, as our two panels. Also the style is clearly the same: the types of faces of Christ and the apostles in the *Last Supper* are repeated in the *Raising of Lazarus*; the apostle profile third from the left in the *Last Supper* is used again for the man at extreme left in the *Gathering of Manna*; even such details as the heavy, wavy neck outline of the tunics are repeated from one panel to another. Romano's detection of some Cremonese flavor, such as that of Boccaccio Boccaccino, deserves consideration. In B. Berenson's posthumous *Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 61, K1762A and K1762B are listed as Bramantino, while the Strasbourg *Last Supper* (*ibid.*, p. 415) is tentatively listed as Spanzotti.

P. 22—K119, Fig. 53. **Follower of Ambrogio Borgognone, St. Roch and St. Vincent Ferrer.**

What must have been the center panel, mentioned in the catalogue entry as having once been seen at Goldschmidt's in Berlin, is reproduced by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455, fig. 50. It has the same measurements and format as K119 and seems, in Zeri's opinion, to be even more closely related to the late Spanzotti than to Borgognone.

P. 29—K1101, Fig. 69. **Donato Bragadin, Madonna and Child with St. Philip and St. Agnes.**

Accepted for the last forty years as a touchstone for the style of the Venetian Donato Bragadin, K1101 (signed OPUS DONATI) has now been conclusively identified as the work of the great Lombard artist Donato de'Bardi by F. Zeri, who, in anticipation of his publication, has kindly put this information at my disposal, in letters of May 3 and June 23, 1972. K1101 may have been painted even before Donato went to Genoa, where he was resident by 1426 and where, perhaps not long before his death, in 1451, he painted the large *Crucifixion* now in the Pinacoteca, Savona (for reproduction in color see A. Ottino della Chiesa, *Pittura lombarda del quattrocento*, 1961, p. 57). This *Crucifixion*, signed *Donatus comes bardus papiësis pinxit hoc opus* (Donato Bardo Count of Pavia painted this work), is clearly the mature product of the artist who many years before had painted K1101. To make the connection more vivid, Zeri cites the *Presentation in the Temple*, a picture which Donato de'Bardi must have painted sometime in the interim between K1101 and the Savona *Crucifixion*. The *Presentation*, published by R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 51, fig. 30, located in a 'private collection') as by Donato Bragadin, is obviously by the same hand as K1101; at the same time it anticipates, as Zeri says, 'all the stylistic elements of the signed *Crucifixion*.'

Pp. 30 f.—K521, Fig. 68. **Master of the Louvre Life of the Virgin, The Annunciation.**

The Master of the Louvre Life of the Virgin is arguably identified as Giovanni Francesco da Rimini by S. Padovani (in *Paragone*, no. 259, 1971, pp. 3 ff.), who dates the Louvre series (to which K521 belongs) in the early 1440's, thus several years earlier than suggested in my catalogue entry.

Pp. 31 f.—K1116, Fig. 71. **Antonio Vivarini, St. Peter Martyr Healing the Leg of a Young Man.**

One of the six panels cited in this catalogue entry as presumably originally associated with K1116 in a single polyptych is incorrectly listed as *The Madonna with Three Cardinal Virtues Appearing in Peter Martyr's Cell*. R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 200 f.) reproduces the picture (as his fig. 253) with its correct title, *The Visit of the Virgins* (the Madonna is not present), and its present location, Leonardo Vitetti Collection, Rome. Pallucchini also quotes (his p. 206 n. 7) the passage from the *Acta Sanctorum* recounting the visit of the holy virgins to Peter Martyr's cell to converse with him, while monks, attracted by the female voices, eavesdrop outside the door. F. Zeri (*loc. cit.* in note 1 of my catalogue entry) reasonably suggests a date in the 1440's for the series to which K1116 belongs.

P. 32—K200, Fig. 72. **Bartolomeo Vivarini, Madonna and Child** (see below).

P. 33—K293, Fig. 74. **Bartolomeo Vivarini, St. Bartholomew.**

Bartolomeo Vivarini's polyptych of 1490 from the Contini Bonacossi Collection, now owned by the Getty Museum, Malibu, California, is cited by R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 202, 204) as parallel in both date and structure to the altarpiece of which he convincingly suggests that K200 and K293 once formed a part. The *Madonna* (K200) would then presumably have been the center half-length figure in the upper register of the altarpiece, while the *St. Bartholomew* (K293) would have been one of the full-length figures in the lower register.

Pp. 38 f.—K1845, Fig. 91. **North Italian School, Second Half of XV Century, Portrait of a Man.**

The attribution of K1845 to a Tyrolese master, mentioned in footnote 5 of my catalogue entry, has been approved by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455). That the portrait may have been painted in Southern Tyrol is very plausible; the strict profile and the soft texture of the face make an attribution to a North Italian (rather than to a German) working in the Tyrol seem probable. However, Anzelewsky's attempt (*loc. cit.* in footnote 5 of catalogue entry) to identify the sitter as Archduke Sigmund of Tyrol is not convincing.

Pp. 44 f.—K1244, Fig. 107. **Giovanni Bellini and Assistant, Madonna and Child with Saints.**

Bellini's original of this painting exists, in a private collection and cannot now be published, according to F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 456).

P. 46—K1212, Fig. 109. **Follower of Giovanni Bellini, *Madonna and Child in a Landscape*.**

This was no. 118 in the Harald Bendixson sale at Christie's, London, July 5, 1929, as Cariani; bought by Dunthorne. It was no. 150 in an anonymous sale at Christie's, London, May 24, 1937, as Cima. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 48 f.—K538, Fig. 110. **Alvise Vivarini, *St. Jerome Reading*.**

This was probably no. 65 in the William Jones of Clytha sale at Christie's, London, May 8, 1852, described as 'St. Paul the hermit, seated, with a book in his hand near a rocky cave, with a lake in the background.' It was bought by Godfrey Locker Lampson from Thomas Harris, Nov. 1932—the date of the Locker Lampson catalogue is 1937. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 49—K1018, K1017, Figs. 111–112. **Alvise Vivarini, *St. John the Baptist, St. Jerome*.**

These two panels are convincingly associated by A. Gonzalez-Palacios (in *Paragone*, no. 229, 1969, pp. 36 ff., figs. 35–37) with three panels by Alvise in the Museo di Capodimonte, Naples, as parts of a polyptych, of at least five panels. The middle panel, the *Madonna and Child*, is signed and dated 1485, the approximate date, presumably, of the entire polyptych. The two side panels at Naples represent St. Francis and St. Bernardino of Siena. The author of the article also reproduces (fig. 38) a sheet of drawings by Alvise which includes a study for the entire right arm and hand of *St. John the Baptist*. He also says that after being in the collection of the Contessa Reppi K1017 and K1018 were ten years with the dealer Paolini, Rome.

P. 50—K1791, Fig. 118. **Attributed to Jacopo de'Barbari, *Christ Blessing*.**

The bust of Christ in K1791 seems to be closely patterned after Bellini's signed *Bust of Christ* in the Academia San Fernando, Madrid (reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, fig. 250).

P. 61—K338, Fig. 150. **Cristoforo Caselli, *Portrait of a Boy*.**

Classification of K338 as by a follower of Bartolomeo Vivarini would seem to be preferable (see F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 456).

Pp. 63 f.—K1214, Fig. 149. **Giovanni di Giacomo Gavazzi, *Madonna and Child*.**

This was sold by Lionel Clark, London, at Sotheby's,

July 24, 1929, no. 47, reproduced as Cima; bought by M. J. Isaacs. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 65—K502A–K502C, Figs. 154–156. **Lorenzo Costa, *The Miracle of the Catafalque*.**

These paintings and the series of eight saints, K319A–K319D (see p. 66) are associated by R. Varese (*Lorenzo Costa*, 1967, nos. 83 and 84, p. 76) with Costa's Rondanini altarpiece.

P. 70—K529, Fig. 175. **Amico Aspertini, *St. Sebastian*.**

This seems to have been no. 68 in the Samuel Woodburn sale, at Christie's, London, June 9, 1860, as Perugino. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 70 f.—K78, Fig. 168. **Ferrarese-Bolognese School, Early XVI Century, *A Baptismal Ceremony*.**

As noted by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 456), this is surely by the painter whom he had characterized (in *ibid.*, vol. xcvi, 1954, pp. 147 ff.) as Hispano-Roman-Neapolitan and called, after an *Adoration of the Magi* in the Glasgow Gallery, the Master of the Glasgow Adoration.

P. 71—K2158, Fig. 170. **Francesco Francia, *Madonna and Child with Two Angels*.**

The former Bachstitz version mentioned in my catalogue entry is now no. 2547 in the Boymans-van Beuningen Museum, Rotterdam. Mistakenly identified in the 1962 catalogue of that museum (p. 52) with the Schloss Rohonc painting, it has now been recognized, we are kindly informed by Director J. C. Ebbinge Wubben (in letter of June 29, 1972), as a nineteenth-century version of the original at Raleigh.

Pp. 73 f.—K448, Fig. 183. **Dosso Dossi, *Aeneas and Achates on the Libyan Coast*.**

For the suggestion in the catalogue entry that K448 may have been part of the Aeneas frieze in the Castle at Ferrara considerable support is offered by C. Hope, in *Burlington Magazine*, vol. CXIII, 1971, p. 643. There it is noted that K448 agrees in measurements and description with one of the frieze sections included in the Borghese inventory of 1693: 'Sotto al detto un quadro di 4 palmi longo alto 2 pmi e mezzo in circa del No. 2 con figure Bandiere Vascelli et altro Cornice dorata del Dosi.' (This is entry no. 390 in the inventory published by P. Della Pergola, in *Arte Antica e Moderna*, Oct.-Dec. 1964, p. 461.) Hope explains that since one Roman (architectural) *palm* is 22.3 cm. the Borghese picture was c. 56 × 89 cm., measurements which correspond reasonably well to those of K448.

Pp. 75 f.—K210, Fig. 182. **Attributed to Dosso Dossi, *The Standard Bearer*.**

Strong objections to the attribution of K210 to either Dosso or Tintoretto are raised by F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 263 f.), who finds in the figure the elegance of Niccolò dell'Abate, citing for comparison the portrait in the Vienna Museum reproduced by A. Venturi, *Storia dell'arte italiana*, vol. ix, pt. vi, fig. 350. F. L. Richardson (in *Art Quarterly*, 1970, p. 310) finds the attribution to Niccolò dell'Abate plausible, while S. Béguin (in *Laboratoire de Recherche des Musées de France*, 1971, pp. 59 ff.), publishing the X-ray of K210, finds neither the painting nor the X-ray characteristic of Niccolò's style. She thinks them suggestive of the Tintoretto circle and cites for comparison the portrait of a man in the Museum of Pau, which has been attributed to Domenico Tintoretto (see my catalogue entry for K345, p. 61 of the present volume).

P. 76—K1529, Fig. 185. **Dosso Dossi and Battista Dossi**, *The Flight into Egypt*.

F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 236 f.) accepts the collaboration of the two Dossi in K1529, but dates it in the early 1520's. He places the Harck version in the same category. A third version, almost a duplicate of K1529 in size and composition, was offered for sale Oct. 21, 1970, by Sotheby's of London, at the Palazzo Capponi in Florence (no. 16 of sale catalogue, as Battista Dossi, reproduced).

P. 77—K1205, Fig. 195. **Lodovico Mazzolino**, *God the Father*.

Evidence that Mazzolino was active from 1504 to 1528 is given by S. Zamboni (*Lodovico Mazzolino*, 1968, p. 33), who catalogues K1205 (his no. 52) as dating c. 1515 in the artist's career, a little earlier than the very similar Bargellesi version (reproduced as his pl. 14a).

P. 86—K1097, Fig. 210. **Altobello Melone**, *Madonna and Child*.

A second predella panel, plausibly interpreted as *St. Helena Journeying to Jerusalem*, recently in the Paris Art Market and now in a private collection, was published by M. Gregori, in *Paragone*, no. 93, 1957, pp. 32 f., fig. 22. It has apparently been cropped a few centimeters in height and in width and is also less satisfactory in composition and in preservation than the companion panel in Algiers. A still unknown, third, panel would seem to be needed to complete the predella. (This omission from Volume II was kindly called to my attention by C. Lloyd, Ashmolean Museum, Oxford, in letter of Nov. 27, 1968.)

P. 89—K1846, Fig. 216. **Giovanni Girolamo Savoldo**, *Portrait of a Knight*.

The first items in the *Provenance* should read: Bartolommeo della Nave, Venice (sold, Venice, 1638; bought by Lord Fielding, British Ambassador to Venice, for the following). Third Marquess (later first Duke) of Hamilton (no. 164 in

Inventory A of his pictures). Archduke Leopold Wilhelm of Austria (no. 117 of inventory of July 14, 1659). The Princes of Liechtenstein. . .

Inventory A of the Duke of Hamilton's collection is published by E. K. Waterhouse, 'Paintings from Venice for Seventeenth-Century England' (in *Italian Studies*, vol. vii, 1952). All of the 224 pictures included in Inventory A are presumably from the della Nave Collection. No. 164 is entered as: 'A St George in half to the life [half length, life size] p 4½ & 2 of Gerolamo Moretto of Bressio or Else of Savoldi.' The measurements as quoted here must be in error. K. Garas, 'Die Entstehung der Galerie des Erzherzogs Leopold Wilhelm' (in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. LXIII, 1967, pp. 52 ff.) finds that about 200 of the Bartolommeo della Nave pictures which were in Hamilton's collection went to Leopold Wilhelm. The inventory of July 14, 1659, of Leopold Wilhelm's collection is published by A. Berger, in *Jahrbuch der Kunsthistorischen Sammlungen der Allerhöchsten Kaiserhauses*, vol. I, 1883, pp. LXXXVI ff., where (p. xciii) no. 117 is entered as 'Ein Contrefait von Öhlfarb auf Leinwath eines jungen Mansz mit wenig Barth, siczet in einem rothsammethen Rockh, vorher gewaffnet biess an die Klmie, vnd in der linckhen Handt ein Stab. In einer gantz vergulden, glatten Ramen, die Höche 5 Span 2 Finger, vnd Braidte 4 Span. Von einem vnbekehrten Mahler.' The size, 5 Span 2 Finger by 4 Span (c. 108 × 83.2 cm.) includes the frame, as do the measurements generally in this inventory.

P. 91—K520, Fig. 219. **Attributed to Calisto Piazza da Lodi**, *The Assumption of the Virgin*.

E. Waterhouse (letter of Nov. 18, 1968) kindly writes me that he suspects K520 to be a picture bought at the Accademia sale, Venice, 1839, as an *Assumption* by Gaudenzio; that it was owned by Conte Cesare of Milan; and that it was no. 150 in the Walter W. Davenport Bromley sale at Christie's, London, June 12–13, 1863; bought by Webb. Waterhouse identifies K520 definitely as no. 95 in the ex-Duke of Newcastle, Earl of Lincoln sale, Christie's, London, June 4, 1937, as Savoldo; bought by Bellesi.

P. 103—K1186, Fig. 249. **Lo Spagna**, *Pietà*.

Style and dimensions identify this as the missing middle compartment of the predella of the *Coronation of the Virgin*, of 1522, now in the Pinacoteca Comunale at Trevi, where the other two compartments remain with the altarpiece, in the original frame (see F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 456).

P. 104—K1229B, K1229A, Figs. 251–252. **Giovanni Battista Bertucci**, *St. Mary Magdalene*, *St. Sebastian*.

The same follower of Ghirlandaio who painted K298 (see p. 126, Fig. 341, of the first volume of this catalogue) is credited with K1229A and K1229B by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477 and vol. CXI, 1969, p.

456), who plans to publish further on this Ghirlandaio follower who, Zeri believes, collaborated with Francesco Granacci in the famous Camera Borgherini.

Pp. 105 f.—K1239, Figs. 255–256. **Raphael, Bindo Altoviti.** The debate concerning the attribution of K1239 continues, with growing favor, it would seem, to the authorship of Raphael. J. Pope-Hennessy (*Raphael*, 1970, pp. 219 f., 289 f. n. 80) finds its attribution to Raphael and, as well, the identification of the sitter as Bindo Altoviti, unquestionable. He thinks it 'can hardly be later than the terminal date ascribed to it by Altoviti's biographer, 1513.' The painting was transferred from the original wood to a new panel before its acquisition by the Kress Foundation.

Pp. 113 f.—K1850, Fig. 280. **Attributed to Leonardo da Vinci, Madonna and Child with a Pomegranate.**

Several paintings from the circle of Verrocchio showing remarkable parallels to K1850 in composition are studied by S. Grossman, in *National Gallery of Art: Report and Studies in the History of Art*, 1968, pp. 47 ff. Two of these paintings, of secondary importance artistically, repeat the motive of the pomegranate, with the Child posed almost the same as in K1850. A much superior painting, in which the Madonna is closer than the Child to the composition of K1850, is in the Monastery at Camaldoli, and is reasonably attributed to the circle of Verrocchio. While these related paintings do not solve the problem of the attribution of K1850, they point toward the origin in Verrocchio's circle of more than one version of the composition.

Pp. 118 f.—K307, Fig. 287. **Piero di Cosimo, The Propagation of Coral.**

The last sentence of the commentary should read: There a stallion, almost precisely as Piero has taken it over, appears in the omen of the four horses.⁵ Footnote 5 should read: Reproduced by E. H. Gombrich, in *Journal of the Warburg and Courtauld Institutes*, vol. xviii, 1955, pl. 13 (f), where the four horses are mistakenly referred to as 'four mares.' See *Aeneid* iii, 537 ff.

Pp. 120 f.—K1049, Fig. 290. **Follower of Piero di Cosimo, The Adoration of the Child.**

The characteristics here of both Cosimo Rosselli and Piero di Cosimo are explained by F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456) by attributing K1049 to the workshop of Cosimo Rosselli, where the young Piero di Cosimo may have helped execute the painting after Cosimo Rosselli's cartoon.

P. 121—K270, Fig. 292. **Master of the Lathrop Tondo, Madonna and Child . . .**

The tondo mentioned in the biographical sketch as formerly in the Francis Lathrop Collection is now in the J. Paul Getty Museum, Malibu, Calif. (see *Art Quarterly*, Autumn 1970, p. 327).

P. 122—K49, Fig. 296. **Giuliano Bugiardini, Portrait of a Young Woman.**

This painting is on canvas, not on wood.

Pp. 122 f.—K1063, Fig. 293. **Attributed to Giuliano Bugiardini, The Holy Family.**

This is undoubtedly a workshop derivation of a finer tondo by Ridolfo Ghirlandaio in the Manchester Museum (see F. Zeri, in *Burlington Magazine*, vol. cxi, 1969, p. 456, who reproduces both the Manchester original and another derivation, his figs. 51, 52).

P. 124—K1012A, B, C, Figs. 300–302. **Master of the Kress Landscapes, Scenes from a Legend.**

The related panel mentioned in the catalogue as in the Chrysler Museum was sold at Christie's, London, Nov. 26, 1971, no. 79, as Master of the Kress Landscapes; bought by Monteparte.

Pp. 142 f.—K2159, Fig. 338. **Bernardino Luini, The Magdalen.**

An earlier item in the *Provenance* of K2159 has been called to my attention by Anna Voris: K2159 was in the Biblioteca Ambrosiana before its acquisition by Lucien Bonaparte. W. Buchanan, *Memoirs of Painting*, vol. II, 1824, p. 270, excerpt no. 22 from his catalogue of Lucien Bonaparte's collection, enters the painting thus: 'Leonardo da Vinci.—The Magdalen. A small picture, formerly in the Ambrosian Library, Milan. It is a fine specimen.—Was valued at 500 guineas.' Buchanan (according to his accounts in *op. cit.*, vol. II, pp. 266, 268, 286) brought the Lucien Bonaparte Collection in 1815 to London, where it was exhibited in Pall Mall before the Stanley sale.

P. 146—K2144–K2147, Figs. 356–359. **Circle of Gaudenzio Ferrari, Scenes from Legends.**

The painting from the Chiesa and Crane collections mentioned in the catalogue entry as by the same hand as K2144–K2147 is reproduced by F. Zeri, along with its companionpiece, the *Martyrdom of St. Sebastian*, now in the Dijon Museum (see *Burlington Magazine*, vol. cxi, 1969, figs. 56, 57). Zeri cites, for stylistic relationship to these and to K2144–K2147, frescoes of *Scenes of Martyrdom* attributed to Baldassare Peruzzi in the Chapel of the Castello at Belcaro, near Siena (Zeri's fig. 54).

P. 152—K284, Fig. 371. **Follower of Giorgione, Venus and Cupid in a Landscape.**

The follower of Giorgione who painted K284 is called, after this painting, the 'Master of the Venus and Cupid' by T. Pignatti (*Giorgione*, 1971, p. 143), who assigns to the same artist the *Homage to a Poet*, National Gallery, London, and *Venus and Mars* in the Brooklyn Museum, but thinks the *Allegory of Time* in the Phillips Collection, Washington, and the two small scenes in the Museo Civico, Padua, are by a different artist.

Pp. 155 f.—K1104, Fig. 381. **Vincenzo Catena**, *Sacra Conversazione*.

This was no. 96 in an anonymous sale, May 15, 1929. It was bought by A. L. Nicholson. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 158 f.—K291, Fig. 386. **Lorenzo Lotto**, *Plutus and the Nymph Rhodos*.

Footnote 6 of the catalogue entry should read: This interpretation . . ., vol. II, 1959, cols. 390 f. [vols. I and II are bound together and paged consecutively].

Pp. 162 f.—K2075, Fig. 393. **Lorenzo Lotto**, *Portrait of a Man with Allegorical Symbols*.

This was no. 121 in an anonymous sale, at Sotheby's, London, Apr. 26, 1950, as Lotto; bought by Gilpin. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 166 f.—K1678, Fig. 399. **Sebastiano del Piombo**, *Cardinal Bandinello Sauli* . . .

This is incorrectly described in the catalogue entry as transferred from wood to canvas. It is on wood, and there is no indication of transfer at any time.

Pp. 173 f.—K1554, Fig. 413. **Palma Vecchio**, *The Triumph of Caesar*.

Through inexplicable oversight I failed to include a reference in the catalogue entry to a third known member of this series of scenes from the deeds of Caesar. It is the *Death of Pompey*, which belonged to Mr. Vincent Korda, London, in 1957 (according to B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 124, listed as studio of Palma Vecchio), and which was in the collection of Lady Ashburnham when published by F. Zeri (in *Paragone*, no. 41, 1953, pp. 39 ff., fig. 23), as by Palma Vecchio. Zeri noted that it was likely designed to be followed immediately by the section of the frieze formerly at Cobham Hall, showing the *Head of Pompey Being*

Brought to Caesar. The frieze is probably not yet known in its entirety, nor is there a clue to its original location. Another critic who accepts the attribution of the frieze, including K1554, to Palma Vecchio is G. Mariacher (*Palma Vecchio*, 1968, p. 46), who notes that the Cobham Hall section was at this time (1968) owned by Agnew's, London.

P. 174—K357, Fig. 415. **Attributed to Palma Vecchio**, *Portrait of a Man*.

In footnote 3 of the catalogue entry F. Heinemann is incorrectly quoted: he tentatively attributed K357 to Catena (not to Bellini), influenced by Palma Vecchio.

Pp. 185 f.—K1874, Fig. 422. **Attributed to Titian**, *The Adoration of the Child*.

An inscription 'Zorzon' in sixteenth-century longhand at the lower edge of the panel, where it is covered by the frame, is reported by T. Pignatti (*Giorgione*, 1971, pp. 134 f.), who nevertheless thinks the panel by the young Titian.

Pp. 187 f.—K1694, Fig. 432. **Studio of Titian**, *The Education of Cupid*.

The attribution of K1694 to Lambert Sustris, sponsored by R. Pallucchini (*Tiziano*, vol. I, 1969, p. 216) and by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 456), is persuasive. A. Ballarin, also (in a letter of May 11, 1972), writes me that, although he must judge only from the photograph, he thinks K1694 is by Sustris.

Pp. 189 f.—K476, Fig. 436. **Follower of Titian**, *Allegory*.

A variant far superior to K476 of Titian's painting of the same subject in the Louvre is now exhibited in the Picture Gallery of Prague Castle, where its records as an original Titian date from 1685. J. Neumann (*The Picture Gallery of Prague Castle*, 1967, pp. 271 ff.; reproduced with details) gives an account of the known vicissitudes of the Prague painting, describes its condition, and supports its attribution to Titian.

CUMULATIVE INDEXES

by

Anna Voris

These indexes cover the two preceding volumes as well as the present one.

See the Introductory Note to this volume.

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 K444 Follower of Sassetta, I, p. 144, Fig. 412
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 K446 Jacopo del Casentino, I, p. 24, Fig. 56
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 K489 Zoppo, I, p. 87, Fig. 238; III, p. 384
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 K493 Foppa, II, p. 13, Fig. 24
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 K519 Defendente Ferrari, II, p. 24, Fig. 56
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 K1070 Attributed to Dosso Dossi, II, p. 76, Fig. 179
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 K1075 Follower of Taddeo di Bartolo, I, p. 64, Fig. 170; III, p. 384
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 K1088 Biagio d'Antonio da Firenze, I, p. 131, Figs. 356-357; III, p. 386
 K1089 Studio of Daddi, I, p. 27, Fig. 64
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 K1092 Foppa, II, p. 13, Fig. 25
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